THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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The Novel or the Newspaper?

Which do you prefer, the artist or the artisan? Will you pass into a world of fancy and color, or abide by the raw facts? The writer who gives you whatever is worth holding in remembrance, embellished by genius, or the criminal record of the frailties and debasement of mankind? To see the world on a flat surface as in a newspaper, or in the novel with its harmony and perspective? The newspaper has its place; it, so to speak, encyclopediates the obtrusive present day and hour. The novel, rightly written, exalts the essential and makes visible to the mind's eye the enchanting unseen.

We might well take the dramas as the loftiest examples among works of fiction. It is the great province of the theatre to furnish to us what we cannot find elsewhere—a world apart to which we can resort as a relief from vulgar experience and commonplace monotony. There it is that the fancy, the noblest property of man, is brought into play and acquires fresh strength to encounter the casualties and misfortunes of every-day life. When we enter the theatre we pass over an aerial bridge which leads us to the city Beautiful. Let no man who cultivates his imagination and labors in the drama at its utmost flight hang his head or feel abashed in the presence of any, whether prelate, doctor or advocate. He is on the wing while others are plodding, perhaps honestly enough, on foot. The un-ideal novelist or dramatist is no Raphael or Angelo in art, but rather a mere transfer machine or manifold copyist of what he sees with a common eye. He is an anatomist, not a delineator of nature. He supersedes the important with the unimportant, and takes little note of the true relation of things.

This is not authorship, but reporter's work. It exhibits a man, not in his entirety, but segregates him in patches and parcels on which he labors with the minute and trivial industry and congruity of a microbe. The result is a skeleton instead of a loving human entity, cleaned to the bone by the painstaking parasite. We look hopefully to the return of the creative man of genius to the arena of literature and the drama

Dressing-Rooms.

As the seasons go by, THE MIRROR, from time to time, receives from friends in the profession a verse or sentiment inscribed on the walls of a dressing-room in some provincial theatre. These verses or sentiments are generally copied off and sent as mere pleasantries, showing the actor in the light of a humorist. He may be on the verge of stranding, and grim humor inspires his muse. The lack of conveniences may annoy and harass him, and a satirical frenzy seize him. Dim gas, a cracked mirror, a draughty door, lack of water—the twenty and one ills that beset the life of the travelling player—all these prey upon him, and rack his nerves until he seizes a pencil and flies to the wall and relieves his mind of its pent-up anguish. The auditor in front has no thought of the uncomfortable surroundings of the player behind the curtain. Or if the thought crosses the mind of the auditor, he pictures to himself a warm, well-furnished room, with "all the modern conveniences"—a genial grate-fire, a buffet, a comfortable lounge or reclining-chair, an attendant anticipating every wish, and so forth. No star's dressing-room has these accessories, let alone the stock players.'

Too little attention is paid to the comfort of travelling players behind the scenes, especially in the one-night stands. A tired company arrives in town and is ushered into a "chuck-steak hotel," and is afterward hurried to the Shackletown Opera House, where the few dressing-rooms are assigned according to the number in the company. If the company is large, the accommodations are small—very small if the company is very large. Then the members of the company appear on the stage half made-up, and go through the performance in a half-hearted manner. Up goes the cry from the local press that the performance has been hurried through; that it was slovenly given; that the play has been cut; that the audience has been defrauded, etc. The vials of wrath are poured upon the heads of the devoted company, who have been handicapped by—ill-kept, scantily-provided dressing-rooms.

Most of the so-called dressing-rooms throughout the country are simply kennels. A thorough reform is needed. Let provincial managers attend to this matter, and they will find appreciation on the part of the actors—an appreciation that will add to the strength of the performance, and will bring about a return date that will be larger in yield. Ye provincial managers, set your dressing-rooms in order! With companies following so hard upon, you cannot make of them boudoirs, but you can at least make them presentable to the thousand and one ladies and gentlemen who inhabit them for a few short hours within the twenty-four. There is a wide field for reform in dressing-rooms—not confined to that immense territory vaguely described as "out-of town," but right here in the Metropolis, where everything is looked upon as being theatrically perfect.

With one or two exceptions, the dressing-rooms of New York play-houses are ill-kept, ill-ventilated, ill-arranged quarters. This fact is notorious. A new theatre is opened, and in a few weeks the rear of the stage becomes as vile-smelling as the oldest and most miserably conducted establishment. Pretty theatres we have in plenty, but the accommodations for the players are very deficient. In the matter of thorough cleanliness, there is probably but one theatre in the city that deserves to be extolled. In this house several scrub-women are employed, and the stage and dressing-rooms are frequently scrubbed during the week. The house is a marvel of neatness, and should be held up as an example. Here and there throughout the country other exception, might be noted, but they are very few—the rule of uncleanliness is supreme. Managers point with pride to the handsome entrances to their theatres, to their elegantly decorated auditoriums, to the thousand and one embellishments of which they feel justly proud; but seldom do they speak of the accommodations behind the scenes, and descant upon their completeness. It may be years hence, but reform in the matter of dressing-rooms must come. There have been many reforms in the profession of late years, and surely the dressing-room should not be neglected.

A Climax.

One of the great points in dramatic or oratorical effect is universally acknowledged to be climax. To lead up to a strong situation deftly, and to bring the action to an inevitable conclusion, is admitted to be high art, and we think that we should be doing injustice to a great artist did we hide an instance of exquisite management of this intellectual quality that came under notice lately. Strolling into a Baptist church in Newark one Sunday evening, a member of the profession heard the pastor thereof expounding the story of Elijah and the bears that ate up the children for insinuating that the prophet had a skating-rink on the top of his head.

"My beloved brethren," said the preacher, "it doubtless seems hard that a troop of innocent little ones should be treated so harshly for such an apparently slight cause, and no doubt, were these children ordinary babes, it would be a severe measure of judgment. But, my brethren, we must reflect—we must consider. In ancient days people did not die at three-score years and ten. No, my friends and fellow-Christians, they lived to the age of a thousand years and upward. And, my beloved brethren, these children, by natural proportion, must have been seventy-five or eighty years of age, and old enough to know better!"

SYDNEY COWELL.

The Story of Pepita.

The story of the opera of Pepita; or, The Girl with the Glass Eyes, which is to be produced at the Union Square Theatre on next Tuesday night, is as follows: The scene opens before the house of Professor Pongo (Jacques Kruger), who is an inventor fearful of the eye of man reaching either a mechanical doll named Angelica, which can do almost anything, or his daughter Pepita (Lillian Russell) Don Pablo (Chauncey Olcott), the son of the Governor of Scalliwaxico, enters the house through a device in which he is assisted by his valet, Curaso (Fred Solomon). After a sham duel with one of his fellow-students, Don Pablo is left for dead on the doorstep of the house of the Professor, who carries in the supposed dead body for the purpose of procuring natural eyes and teeth for his automaton.

The second act reveals the Professor's laboratory. During Pongo's absence on a visit to the Governor, whom he desires to have purchase some of his figures, Pepita receives her school friends, showing them the specimens of her father's ingenuity. While relating a ghost story, the party is surprised by the students, who force their way into the room. They are turned out by the duennas and their directress, Donna Carmansuita. Pepita and Don Pablo conceal themselves in the doll-cases, the former taking the place of Angelica and the latter that of a flute-player. As such they are being exhibited when Juana (Julia Wilson) announces the return of the Professor with the Governor, Don Giavolo (Fred Clifton). The intruders vanish, and after a love scene Pepita and Don Pablo conceal themselves. The Governor decides to purchase Angelica for his own collection, but Pongo refuses to sell. A quarrel and struggle ensue, and the doll is broken in two. Don Giavolo rushes off, while Pongo, in despair, calls for his daughter. Pepita consoles him by promising to restore Angelica to life.

In the third act, which takes place in the Governor's palace, that official has offered a prize for any piece of mechanism superior to those in his own collection. All of his servants are run by mechanism, and to this fact is due the breaking of his automaton suitor. Don Pablo promises to take its place. At the last, although the excellence of the disguised Don Pablo is acknowledged, the palm is adjudged to be due to the new Angelica, [illegible] whose appearance there is a change of costume. As both contestants are [illegible], the Governor is satisfied that a union of the two houses should take place, and the opera ends with the wedding ceremonies, in which a ballet of humming-birds and a choir chorus, in which the health of Pepita is drunk by all.

The Cowboy Pianist.

We have had Texas Rangers, Texas steers, horned cattle and long-haired men with short tempers; we have Texas fittings and Texas notions of all kinds, and now we have a real Texas pianist. He was on private view at Steinway Hall on Wednesday. His musical assets, or "claims," as he calls it in his vernacular, that the Cowboy is a genius does not who has never had any musical instruction save what he has learned from the bellowing of his calves and the bellowing of his bulls; and that he (the Cowboy) evolves all his music, including consecutive fifths and other unharmonic eccentricities, from his inner consciousness and his electric finger-tips.

Be it so. It is none of our business where or whence the bucolic pianist got his inspiration or his technique. We go to hear him not to listen to wild western reminiscences reduced to plain fact, the Cowboy pianist is a marvel of queer talent. His wrists are of spring-steel, and his finger like unto the cogs of a musical box. His octave playing is beyond all doubt the most extraordinary we ever heard. His chromatic runs [illegible] like the rippling waters, and his staccato like the dropping of crystals. He can make three notes—and harmonious notes, mind you, not jingle or crash, but solid tone—[illegible] on this round globe, and he never drops a note. But his harmonies are the harmonies of one who plays by ear, and his progressions are arbitrary. He wanders at his own sweet will among the keys, and goes from one to another by jumping the fence, not by climbing over it.

Were we to give our opinion [illegible] we should say that the Cowboy Pianist was, musically, a case of arrested development; that we should think that he had begun a regular musical education, which had been stopped by some tendency to—say consumption; had gone among the cows for his health, and there had taken up his study away from further instruction and worked his way up to his present pitch of manual dexterity on his own hook. Take him as he stands, or, rather, as he sits, and he is a wonderful curiosity, and will doubtless draw like a steam-engine in the rural districts. But we gravely doubt his capacity to play the simplest of Mendelssohn's "Songs Without Words" or a delicate bit of Chopin. Wisely enough, he does not try to do so.

Stage Doorkeepers.

Whence comes it that stage doorkeepers are all of the same type, whether in America, Australia, France, Germany, Italy or England? In county or town, opera house or theatre, the stage doorkeeper is always a thick set grumpy old man, short in stature and in temper, much given to tobacco in its various forms, not averse to liquid refreshment, chiefly preferring beer and gin; quite impervious to the charms and fascinations of the pretty ballet and chorus girls, not over-obliging, and always on the lookout for tips; in the most part gruffly willing to carry bouquets or *billet doux* "for a consideration;" reticent as to actors' private addresses, but open-mouthed of anecdote respecting stars of the bygone time; prone to exalt the past over the present, as indeed are most uncultivated seniors, who cannot forget the time when they were young and stalwart and could enjoy those bodily pleasures that crabbed age now deprives them of, while mental resources they have none. Like Dickens' turnpike man, the stage doorkeeper is a kind of hermit "the world forgetting, by the world forgot," and now that "pikes" are abolished, there would seem to be only two occupations left for the weary of spirit, and they are—keeping a lighthouse or attending a stage-door. We know not where the stage doorkeeper has his lair after the curtain is down—he is unknown in the [illegible] haunts of theatrical folk, and his sympathies are not with actors or their kind. He is a [illegible] or remnant of the good old times, [illegible] impecunious author of the Grub [illegible] "you'll find no change in him."

At the Theatres.

Clay Greene's comedy-drama, Forgiven, was presented for the first time in this city at the Windsor Theatre on Monday evening The house was not large, but the vociferous greeting extended to the piece and to Frederic Bryton in the leading part could not have been more emphatic had the house been crammed to the doors. Forgiven, like everything of human construction, has its faults—and some of them are undeniably serious—but, in spite of the defects, the play is strong, interesting and rich, both in humor and exciting situations. Moreover, it is capitally acted.

The title is ambiguous and not in keeping with the character of the piece. The original name, Jack o' Diamonds, was discarded because it was thought to have a sensational and sporting flavor. As the play is both sensational and sporting, we do not perceive the logic of the change, unless Messrs. Greene, Salsbury and Co. wanted to deceive people as to the nature of the play they are going to see. Surely, there is nothing objectionable in making a courageous and good-hearted gambler the central figure of a drama. Providing the *morals* be good, as it is in Forgiven, there is no exception to be taken to a gambler-hero like Jack Diamond, and the management shouldn't feel ashamed to own that they have one on exhibition. Fielding, Dickens and Thackeray have chosen just such fascinating scamps for heroes, and Mr. Greene has his warrant in Bret Harte, from one of whose sketches the character of Jack has been grafted. The dialogue of Forgiven is largely made up of the gambling vernacular. But it is ingeniously adapted to the purposes of the story and in its way is decidedly clever. There are several scenes that are strikingly natural, and some passages which possess the ring of true pathos and sincerity of feeling. The piece never would be endorsed by an uptown audience, because uptown audiences do not care to descend into rather low walks of mimic life and study the domestic experiences of a faro-dealer. But at our popular-price theatres Forgiven certainly should do well, and in first-class houses in other cities, where the public sensibly patronizes all kinds of performances if they but be artistic, irrespective of our stiff-necked requirements as to the strict banishment of everything that is not "good form."

The story of Forgiven has been fully described in a previous issue of THE MIRROR, and it is now only necessary to revert to it briefly. Jack Diamond, gambler, meets Annie Dennison, a society girl, at a St. Augustine hotel. He is warm-hearted and chivalrous, and they fall mutually in love. She consents to marry in despite of his disgraceful avocation and the warnings of her friends. Some years pass. A child has blessed their hearth. Jack has been in hard luck, and he is going to Texas to court fortune, and, if he wins it, abandon card playing forever. Annie is discontented with her lot, and she has begun to despise her husband for his "profession," which bars her out of respectable society. Jack bids her farewell and leaves her in the charge of a false friend, Willard Graham, who promptly proceeds to persuade Mrs. Diamond to leave her home and steal her child away. She consents, but Jack, returning unexpectedly and overhearing a criminating portion of their conversation, frustrates the plan. He orders Graham out and warns him to get his six-shooter and prepare to be shot on sight. Annie pleads her innocence of wrong intent, but Jack decides to leave her. While he is absent she forestalls his purpose by running away with the child herself. Jack vows to be revenged against her and Graham, with whom he supposes she has fled, because he finds an overcoat in the room. Ten years pass. Jack has become a cattle-king and he is still on the warpath. He finds his wife teaching school in New Mexico, and his child grown into a young lady. A duel is arranged with Graham, who also turns up in the neighborhood. Treachery being rife, an old gambler, Denver Dan, a friend of Jack, shoots Graham, who, before dying, clears Annie of suspicion. Mutual forgiveness between husband and wife naturally follows, and they are reunited. It will be seen from this synopsis that the play is weak in motive. The proceeding of the husband in charging his wife with infidelity is absurd, considering the explanation she offers, and the wife's conduct in leaving her home when her husband is about to separate from her and leave her decently provided for is a piece of temporary insanity. The inconsistencies and weaknesses of the piece are too numerous to mention in the space at our disposal. Nevertheless the plot is so constructed that it carries unflagging interest, and the situations are effective in a theatrical sense.

Of Mr. Bryton's performance of Jack we have nothing but praise to write. In its way the characterization is well nigh perfect, and a truer representation of the typical rambler of the West was never seen on the boards. He was pathetic, humorous and heroic by turns as the part required, and he won the admiration of the downstairs section as well as the denizens of the gallery—which is more than can be said of some stars in pieces of similar calibre. Henry Harwood was capital as Denver Dan, the old green-table devotee, who, with Cordelia Dennison, an aciduous spinster—fairly acted by Mrs. Emma Hooker—supplies most of the comedy work. Geoffrey Hawley took the part of Willard Graham on Friday last, and had but one rehearsal—yet he should have at least known the lines. He was very nervous and had to be prompted frequently. When he works into the character people back of the third row in the orchestra will probably be able to hear what he says. On Monday he was inaudible from first to last as well as imperfect. Percy Plunkett as Frank Poyham, an old party who comes to the front occasionally, vowing vengeance and drinking whiskey; Fred Hooker as a Mexican desperado and Harry Matthews in a small bit of negro character, were all careful, painstaking and valuable in giving an even excellence to the representation. Sidney Armstrong played the wife, Annie, so well as to obscure some of that personage's idiotic inconsistencies. She was sympathetic, tearful and comely. Bertie Damon played Leonie, the grown-up daughter of the Diamonds, nicely, showing an ingenuousness which befitted the role. Little Nellie Gilroy, a baby in years and a woman in assurance, acted the little heroine in the second act cunningly and prettily. The piece was well staged. On Monday next Louise Balfe will be seen at the Windsor in The Planter's Wife.

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W. H. Power's company opened in The Ivy Leaf at Niblo's Garden on Monday night. A large and very friendly audience, made up in great part of the Celt and his descendants, was on hand to give greeting to the new Irish play. The Ivy Leaf has been on the road several months, and has been invariably well received. The plot unfolds a pretty little story—nothing more. Scene and incident reveal glimpses of The Colleen Bawn, The Shaughraun, Arra-na-Pogue and other Irish dramas. There is pipe-playing, jig-dancing and songs; there is the ruined tower, ivy-covered; crags, lakes, etc. There are no red-coats to bear off the hero, but there are armed minions of the law in uniforms of another hue. The plot is briefly told:

Gerald Daly, a young officer, loves Colice O'Brien, the heroine, who is an heiress. His love is returned. Robert Nolan (conventional polished villain of the Irish squireen type) seeks the hand of Colice with a mercenary motive. He is repulsed, and then sets a trap for the girl's abduction. In this he is aided by his henchman, Dennis Donovan. The worthy pair are often thwarted by Murty Kerrigan, the hero—a true-hearted Irish lad. Colice is to meet Gerald at a lonely spot; but Gerald is belated. Nolan and his henchman appear upon the scene and abduct the girl. Her shawl drops from her shoulders as she is dragged away. A moment later Gerald appears, and is mystified at the absence of his sweetheart. Murty Kerrigan, knowing of the tryst, and suspecting Nolan and Donavan, endeavors to be at the scene, but is prevented by the latter, who cuts the ivy upon which he is climbing and he is ducked in the lake below. Through the magic known only to dramatic construction the stage is filled with people, and Donovan, pointing to the cloak lying near the wall, accuses Gerald of murdering Colice—of throwing her into the lake. It is known that Gerald and Colice had recently had lovers' tiff. Gerald is dragged off to jail. In the meantime Colice has been immured in the Ivy Tower, where later she is discovered by Murty. He drives off Nolan, who is persecuting the girl; but Murty finds himself cut off from escape from the tower. He heroically leaps from it and reaches the scene of what promises to be the execution of Gerald for the murder of Colice. Hurriedly and breathlessly he tells the story of Nolan's villainy and stays the execution. Colice appears upon the scene to expose Nolan and his henchman, and the curtain descends upon their discomfiture and arrest.

As Murty Kerrigan, J. P. Sullivan presented an ideal picture of the robust Irish lad, full of heroics and fun and frolic. But his acting had its defects. The little details of stage art were lacking; he was too reposeful when not in action, and was often lost in the stage groupings, where by-play should have made him prominent. But, nevertheless, Mr. Sullivan aroused the audience's sympathies. He has a strong, rich baritone voice, and his vocal efforts met with liberal applause. Gerald Daly, although an important factor in the play, is not a very prominent part. It was fairly well played by F. E. Dunbar. The thankless part of Robert Nolan, the arch-villain, was carefully handled by W. H. Power. It leaned rather to under-acting than over-acting. Grattan Phillips' Dennis Donovan suggested a score of cringing villains in Irish plays. Colice O'Brien, the heroine, was in the main nicely portrayed by May Woolcott. But at critical moments her screams were a little too unearthly. Delia Power, as Maureen Deelish, played a soubrette part with a good deal of vim. Kittie Coleman, as Katy McIntyre, gave a rompish performance and danced cleverly. Little Mabel—whoever she may be—played the tot sister of Colice with precocious pertness. The Ivy Leaf was staged with much care, especially as to scenery. In one scene an eagle carries off Norine, the tot. This was simply a sensational effect, having nothing to do with the play. But the eagle effect did not work very well on Monday night. Next Monday night John Templeton's Opera company opens in The Mikado for two weeks.

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Monday night at the Star Theatre was made a sort of festive occasion, in order to allow the public to congratulate John Gilbert on having just passed his seventy-sixth birthday anniversary. The veteran was seen as the irascible Mr. Butterscotch in The Guv'nor, and he received a welcome of the heartiest and most affectionate description from a large audience, which included many of the first-nighters who rendezvous at Wallack's. He acted the part of the retired confectioner with his accustomed humor. William Elton, George Clarke and Kate Bartlett were seen in the characters which they played when The Guv'nor was not long ago revived at the uptown house. Frederic Corbett as Theodore, Theresa Butler as Carrie, Josephine Bailey as Mrs. Butterscotch and Mary Hill as Mrs. Macclesfield were all acceptable. On Monday Dion Boucicault will appear for the first time in this city in his latest, some say his best, comedy, The Jilt.

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The Colleen Bawn drew a large house to the Third Avenue on Monday night. Henry Walton played Myles as well as any actor we have seen in such roles, outside of the original, Boucicault, and Jessie Lee Randolph made a charming Eily. The other parts were in competent hands. Next week Carrie Swain will be seen here in Jack-in-the-Box.

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Crossen's Banker's Daughter company appeared at the Union Square Theatre on Monday night before a good sized audience. The piece was very satisfactorily played. Edna Courtney looked very handsome as Lillian, and acted with naturalness and feeling. Harry Linson, although a trifle too heavy in style for John Strebelow, nevertheless gave a creditable performance of the part. Mr. Crossen was a capital Phipps, Marion Earle a vivacious Mrs. Brown, and C. W. Kidder a good Carojac. On Tuesday next Pepita will be produced. The music is said to be in Solomon's brightest style, and the cast and *mise en scene* are to be elaborate.

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Alone in London drew an immense gathering to the Grand Opera House on Monday. The drama provoked plenty of applause and the more stirring scenes excited enthusiasm. Cora Tanner repeated her success as the heroine and was recalled several times. W. J. Ferguson appeared as the villain—formerly acted by Herbert Archer—and filled all the requirements of the part. The cast was otherwise the same as on previous representations. Next week, Den Thompson in Joshua Whitcomb.

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The People's Theatre is having an immense week with The Skating Rink, in which Nat Goodwin and his company have captured the town several times this season.

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Tony Pastor's show this week is as full of good things as a Christmas pudding or Maillard's show-window. A large array of clever specialists furnish the spectator with two hours and a half of solid amusement.

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The 600th performance of Adonis at the Bijou Opera House is underlined for the 16th of next month. "It's English, You Know," and all the other old features remain as popular as ever. Mr. Dixey does not appear to weary of his ceaseless round of work in the same part.

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Evangeline, at the Fourreenth Street Theatre, has lately gone through as many changes as a butterfly. But the inward flow of people has not changed, and there is every reason to believe that the extravaganza has not nearly arrived at the end of its prosperity.

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Valerie will be succeeded on Monday at Wallack's by Robertson's Home, which charming comedy will be interpreted by an excellent cast, and with Lester Wallack in his old part of Colonel White. Home is to be played for two weeks, and then Central Park will be revived in an elaborate manner.

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The admirable performances of Engaged at the Madison Square Theatre are drawing large houses. No more delightful comedy representation has been seen in New York this season.

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The Leather-Patch is truly a hit. The Park Theatre is filled to overflowing every night, and Mr. Harrigan's capital local comedy is received with abundant laughter and hearty applause.

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One of Our Girls still attracts its share of attention at the Lyceum Theatre, and its run will continue until the close of the season there. To-day (Thursday) J. W. Pigott will try his new play, She Loved, at a special matinee in this house. The piece is commended by those who have read the MS., and the company is of a quality that will certainly develop its excellences, if it possesses any. The cast is chiefly composed of members of Wallack's and the Lyceum stock. The principal parts have been assigned to Sophie Eyre and Louis James.

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Tony Hart and The Toy Pistol, at the Comedy, are doing quite well. Since several new songs and impersonations have been introduced by the star, the entertainment is decidedly more enjoyable.

The Musical Mirror.

We can congratulate ourselves, we of the good town of Gotham, on the prosperous conduct of two grand opera enterprises, both of which have resulted in such a small margin of loss that it may be looked upon rather as a gain. The higher class of opera is an expensive luxury; it does not appeal to the masses, who are not educated up to the standard of taste necessary for the true enjoyment of elaborate music grandly done, but would prefer a simple ballad or a swinging chorus to the most imposing concerted finale or the most difficult *scena*. Therefore the giving of grand opera worthily must be paid for by those who enjoy it, either for the sake of music or for the sake of fashion.

The National Opera—a name we prefer to that of the American Opera, inasmuch as we have not really American Opera as yet, nor can we, for some time to come, maugre the praiseworthy encouragement given by the liberal people who are working to establish one—the National Opera has given us a series of performances, all of which were thoroughly good and two of which were admirable—namely, Orpheus and Lakmè. We venture to assert that, since its first production, Orpheus has never been sung so many nights to so much money as during the present season of opera in English. Not in France, not in Germany, not in Italy, not in England has this classical work ever drawn money. But here in New York, in the new world which Europeans mostly think is given over to dried apples, shoe-peg oats and tobacco-chewing, we have had it repeated night after night, and afternoons as well, to a large profit. Helene Hastreiter and Emma Juch have, of course, been the worthy exponents of Glück's thoughtful and melodiously dramatic music, but the solid, massive weight of the choral force in the Tartarus scene, and the sweet breathings and harmonious measures in the Elysian fields, have contributed not a little to the charm that has drawn our most truly respectable citizens so constantly to this lovely opera. The band also has lent its aid. Seldom can one hear such a diapason of stringed instruments as at our National Opera—true, full-toned and resonant, the violins, violas, violoncellos and basses form a substratum of harmony upon which the reed and brass instruments and the voices repose as the foliage of the acanthus upon the marble of a Corinthian column Pauline L'Allemand, in Lakmè, has proved her undoubted right to be classed as a prima donna leggiera of almost, if not quite, the first rank. Her bright voice, her brilliant vocalism and her crisp staccato have been rivalled only by such singers as Ilma Di Murska and Jenny Lind. She is not a prima donna assoluta, but in her own line she is most delightful. Among the men, to our thinking, the palm must be given to Myron Whitney and William Hamilton, who have both proved themselves well up to the mark as sound vocalists with good voices. The latter is also a very good actor, as his presentation of that most difficult character, Falstaff, proved in The Merry Wives of Windsor. William Lee is a pleasant baritone and the tenors are fairly good; nevertheless there is room for improvement in this department; but tenors, like poets, are born, not made, and the American Opera management has done its best.

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The German Opera has given us a series of representations of that style of music most affected by Teutonic ears and brains, in an irreproachable manner. Sylvia, Brandt and Lehmann are, beyond question, great artists in their way, and, so long as they are not forced out of that way, we can desire none better. The Queen of Sheba has been the best performance of the season, and the Wagner music-dramas have been given, in all their profundity, to good houses, and, we are given to understand, but slight loss to the promoters. The band at the Metropolitan is also excellent. If not equal in all respects to that at the Academy, it treads closely on the heels of that powerful organization. The chorus is fair, but not nearly so fresh and good as our National one. Between the rival operas there is this distinction: the Germans have the best principals, the Americans the best rank and file.

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The Gypsy Baron, at the Casino, is drawing excellent houses, thanks to the thoroughly good and liberal stage setting and orchestral and choral support it receives at this theatre. It must be admitted, however, that the leading artists are for the most part weak. Pauline Hall, Mae St. John and Billie Barlow are too well known in their respective lines of action to need criticism; they do their work well and give satisfaction, but the rest of the cast is not yet as strong as it might be. With a few more changes it is to be hoped that the cast will develop still further, till a more perfect harmony be the result.

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The Mikado, at the Fifth Avenue Theatre, is, seemingly, endowed with the gift of perpetual youth and attractiveness. "Time cannot stale its infinite variety." Pretty Yum-Yum, gracious Pitti Sing, sweet Peep-Bo, awful Katisha, pompous Pooh-Bah, stolid Pish Tush, delicate Nanki Poo and comical Ko Ko, are all as fresh and pleasing after months of work as "the flowers of spring," and seem likely to bloom through many seasons to come.

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Ella Wesner, the male impersonator and tasteful dresser, will play Paolo in the burlesque on The Princess of Trebizonde at Koster and Bial's in future. She will introduce several taking songs and a gorgeous wardrobe. Louise Lester, John Lessinger, Georgie Parker and Laura Bart will all appear in the burlesque and give their most approved specialties.

Brooklyn Amusements.

The present week opened quite auspiciously for Adelaide Moore at the Criterion Theatre. On Monday evening the house was fairly filled and the reception accorded the star was of the most cordial kind. Her greeting as she first stepped in front of the audience was very warm, considering that Criterion audiences are very cold. As You Like It was the play, and Miss Moore's Rosalind pleased exceedingly from all appearances. Her youth and beauty and graceful figure won the admiration of the spectators. Her acting was never less than intelligent, and at times it showed considerable ability, especially of that charming power that generally holds an audience very close to the actress. She shows considerable improvement since her first appearance in this city. The only defects about her performances that have not really been more or less remedied are vocal shortcomings, over which she cannot exercise any corrective control. Her company for the most part was quite satisfactory. Miss Loduski Young proved a very acceptable Celia, while Charles Bennett was a passable Orlando, being especially intelligent and appreciable in his reading of the lines and in giving them their proper meaning George Morton was forcible as Jaques, and delivered the Seven Ages soliloquy in such a manner as to receive very warm applause Fred G Ross was an acceptable Banished Duke and C. J. Fyffe a capital Adam Miss Moore was the recipient of a floral piece four feet high. Harry Sargent never does things in halves. Mrs. Frank A. Tannehill was Audrey, and Genevra Ingersoll was Phœbe. The setting of the stage was poor, even for stock scenery. The other plays announced for the week were Romeo and Juliet, School for Scandal, The Hunchback, Ingomar and Lady of Lyons.

The Rat-Catcher opened to a fair house at Miner's Theatre, and it made a decidedly favorable impression. The dramatic element of the spectacular was forced to the front by the clever acting of Hubert Wilke, Julia Stuart, C. Latour, Annie Boyd, J. F. Hagan and Mrs. G C Germon. The whole performance was capital, and was well received. The ballet, which numbered a little over thirty, with Mlle. Brujere at its head, was recalled several times.

The excellent company which appeared in A Rag Baby at a theatre in this city recently, are at the Park Theatre, across the river, this week. They began operations before a very large house on Monday night, and created uproarious fun The quintet of pretty girls—Fanny Rice, Flora Walsh, Helen Reimer, Clara Lane and Nettie Lyford—pleased the audience as much in their way as did Frank Daniels and his coadjutors in the merrymaking. Recalls and applause were almost without number.

Georgia Cayvan, Ben Maginley and a company under Daniel Frohman's management began a week's engagement in May Blossom at the Novelty Theatre last Monday evening. They gave a fine performance. The audience was large and generous in its tokens of pleasure. The play was splendidly staged.

The Lee Avenue Academy of Music was only half filled on Monday night last. The Salsbury Troubadours appeared in Three of a Kind. Nellie McHenry, Nate Salsbury and John Webster did their level best to please—as did the rest of the company—and succeeded well. Tom, Dick and Harry is announced for a first production March 12.

The Romany Rye drew a top heavy house at the Grand Opera House, where it began a return engagement. J. O Barrows, Victory Bateman, Ettie Baker, O. B Collins, Fred M. Mayer, William H Leydon, Belle Douglas, B J. Murphy and Neil Gray acquitted themselves—in the principal parts—to the satisfaction of the audience.

At Hyde and Behman's the Santley troupe drew a full house.—Ethel Tucker filled the Grand Museum with Queena.—There was a varied programme at the People's, where a post of the G. A. R. was to benefit all the week.

NOTES.

The manager of Holmes' Standard Museum is looking for a site for another theatre. His lease with Hyde and Behman, from whom he sub leases, expires at the close of this season. Holmes has had quite a soft thing of this lease during the past two or three years, and he would like to hold on; but it is not likely that he will be able to do so. Hyde and Behman have learned of the possibilities of regular theatricals in Brooklyn since they leased the Grand Opera House to Knowles and Morris, and it is said that they are now anxious to try their hand at managing a first-class dramatic house. They can procure the theatre at small expense by making some alterations in the Standard building. The location of the latter is central and popular.

There is a general impression in Brooklyn that Knowles and Morris' lease of the Grand Opera House from Hyde and Behman exists under a stipulation that the latter will not run a dramatic theatre in that city. This is a mistake. The only restriction in the lease, which has less than two years to run, is that Hyde and Behman will give no dramatic performances in their theatre and that Knowles and Morris will give no variety performance at the Grand Opera House.

The Giddy Gusher.

The memoirs of Cora Pearl, just published, have called forth several denials of her alleged parentage. I happen to know that she is the daughter of Crouch, the Englishman who wrote that charming song, "Kathleen Mavourneen."

Robert Heller, whose name was Henry Palmer, went to school with the little Crouch girl. His father was the the organist of the famous Canterbury Cathedral for many years and took a great musical interest in the father of Cora Pearl.

* * *

The girl was wild and wayward at the early age at which Heller's acquaintance with her began. Of a sudden she disappeared and the grief and uncertainty of her fate hurried a delicate mother into her grave.

It was as many as eighteen years after she left home that Robert Heller went to Paris for a short time. He was then a popular prestidigitateur; and the first thing he heard of, as did every stranger within the gates of Paris, was the glory and grandeur of the famous Cora; her bath of solid silver, her bed with the golden swans that when properly twisted about the tails emitted melody like the song of the dying bulbul of the East.

* * *

On several occasions he saw the gorgeous equipage of the notorious Cora and caught a glimpse of a yellow-bleached head and flashing jewels. But one afternoon he slowly crossed the Boulevard Italiens to the glove store of Juglas, and in an instant after he passed the threshold a carriage pulled up and great commotion reigned as the queen of the demi monde, Cora Pearl, entered. She went directly up to Robert and, laying her hand on his arm, said:

"Harry, won't you take me home in your red wagon?"

Heller was astonished, and still more so when the gorgeous female told him that she was all that time and a fast life had left of his little schoolmate, Sissy Crouch.

* * *

He visited her hotel afterward and described to me its wonders. Cora received him in Oriental costume, laid out on magnificent skins of wild beasts. Her cuisine was then the finest in all Paris, and Robert, loving the good things of this life, went often to dine with his former schoolmate. The splendors of her establishment were defrayed in part by the purses of several American dudes who were doing Paris, and it's a wonder if in her memoirs something connected with New York men should not crop up. A certain banker now doing business in this city, paid through his nose (and it's a tremendous nose) for his *entree* to her salon.

Crouch, the father, has been a cabinetmaker in Baltimore for many years. Heller met him shortly after his encounter with the daughter, but he said he could not bear to speak of the lost little girl, who was the old man's pet once, as being the vilest reputed woman in all Europe. But undoubtedly other people who knew the circumstances had not so much delicacy, and the old composer knows that Cora Pearl is his daughter.

* * *

I undertook once to make a little darkey girl swallow a pill. Into a cube of nice jelly I introduced the physical sphere. Little Dinah rolled up the whites of her eyes, opened a mouth like a frogs', and smiled on me like a Cheshire cat as she rolled the pleasant morsel about her cheeks. Only for a second, though, when, with a look of horror, she picked out the pill, and handed it hastily back to me.

"'Taint no use, missy," she said, after several operations of this kind; "I likes all dat nice stuff you puts on to it, but de minute dat little dam brack ting peeks out of de jelly it makes me sick."

Now, I think of Dinah and her pill every time I go to one of these latter-day entertainments. As long as I am kept quiet by the nice things the actor has overlaid the play with I feel well enough, but the minute the nasty little author crops up it "makes me sick." Talk about a pill, why, a nice patent pill is something to be amused by alongside the Tin Soldiers and Rag Babys and Toy Pistols and Skating Rinks that are going round just now as plays.

* * *

If any person at the present writing has my sincere sympathy, it is the actor who, in obedience to public taste, gets one of these drivelling, imbecile plays, and undertakes to galvanize the corpse. Why, Nat Goodwin works harder in one week with that Skating Rink than many an actor has in all his life and yet made a reputation.

George Knight had a charming, clever play, The Baron Rudolph, and his performance of the title part was simply delightful. He couldn't get a living out of it, however; so he got three acts of rubbish, and this year he is banking money with it.

No one on top of earth likes Tony Hart better than I. He is a man with the heart of a child, the sweet, loving, trusting nature of a boy. But he must not pin his faith to the infernal play builder of just now. That hero will down him every time. He must fire off as much of his Toy Pistol as he can. Every time he thinks of a good new thing, or remembers a good old thing he has done, he must plaster it on that play of his and cut out a chunk of the author.

* * *

I can remind him of one of his earliest successes, that would be almost new to theatregoers now, the German madchen who sang the Little Fraud song. Tony is a trifle heavier than he was when I first saw him in the flaxen braids and pretty costume of that character, but that would make no difference in its attraction.

By all means give us the Little Fraud and saw out quite a slice of the Pistol. Annex all the good things you have done in previous plays, and with every introduction hack away at the original text. The more of the Pistol you can blow out from under you, the safer you will stand, my dear Tony.

* * *

There isn't six square inches of The Skating Rink that isn't Nat Goodwin's. Every telling line, every funny incident, everything that people laugh over in that entertainment has been put in by Nat. He's been vaccinating it with his own humor ever since he went on the road with it, till there isn't a hair on its head that isn't the color of his own.

I tell you, my hearty sympathy goes out to the actor just now. And I recommend the next party obliged to take a piece of coarse, common cloth and embroider it till he makes it fit for exhibition purposes; to let the dramatic authors go hang. If he wants merely a vehicle for his specialties, let him gild a wheelbarrow. In the meantime I read with horror that Mr. So-and-So, author of The Tow String, A Piece of Chalk and other popular skits, is at work on a new play for that sterling actor, Mr ——, or that Mr. —— is going out next seaaon with The Putty Blower, the last farcical comedy of Mr. Hafpint, already well known through his previous plays of Skinning the Cat and The Trouser Button.

* * *

No wonder the profession who have to play in these plays begin to think of lectures, and the newspaper people who have had to go and write about these plays think a public that likes mush should have it by the bucketful, without the interruptions of dialogue or the divisions of acts. I confess to a weakness for lectures; I always did like 'em. It was the only form of amusement a strict domestic economy allowed me for years.

I used to go hear Wendell Phillips and listen to his carefully rounded periods—so highly polished I could slide off 'em as easy as down hill on my sled. I used to go hear Gough and watch his coat-tails stand straight out in paroxysms of excellence. I used to go hear Charles Sumner, and his ponderous sentences and heavy delivery laid on my juvenile soul like the family raised biscuits. Then, later on, when the field was invaded by women, I derived great amusement from Logan and Anthony and Edgerton and Dickinson.

* * *

A lecturer's first duty is to say something and to say that something naturally; to avoid egotism above all things, and to forget the possession of hands and feet.

The present batch of lecturers are suffering from all these infirmities. In one case the lecture has a tremendous lot of words in it, but it says nothing. In another case the lecturer is so affected and afflicted with affectation that the lecture is painful. In another case the whole effort is swamped by the intense egotism of the speaker, who is a personal pronoun in petticoats.

* * *

I always want to hear that which our newspaper man has to say about the others; there's such a lot to tell about 'em all. Therefore, when I found Mr. Richardson was going to talk about "We Bohemians," I rushed for the Bijou expecting the whole fraternity would be there before me.

The journalistic guild were conspicuous by their absence; not half a dozen members of the press were present, and beyond a sarcastic reference in the *Herald* and a statistical mention in the *Times*, the papers next day ignored the occurrence entirely.

Mr. Richardson made two glaring mistakes: one at the barber's before the show and one on the platform where he read his lecture, and read it very much as if it was written in an unfamiliar hand, rattling off that which, colloquially delivered, would have made a two hours' effort in less than sixty minutes. But his lecture had some good stories and well expressed thoughts in it, and would have been a success had he talked it instead of read it.

* * *

Spontaneous speaking is so much more effective than recitation that I should think a lecturer would always depend on the impulse of the moment to tell a story. He can't stick on a story; he knows all about the event he is going to relate, and the language that comes naturally at the moment in which to tell it is always the best.

In the desire to be eloquent or poetical a lecturer will frame passages that require to be committed to memory and recited like the utterances of others; but to read an incident or an anecdote is a very unwise operation. So, Mr. Richardson, when you lecture some more (as I hope you will when your whiskers grow), do as the Southern orator did, who "rolled his eyes, twirled his tongue and left the rest to God." You'll come out with flying colors.

* * *

And if there were few literary people present at the Bijou Sunday night, there were fewer Bohemians. Jimmy Lewis, from Daly's, crept down the aisle with gentle tread—no stretch of imagination can make a Bohemian of him. John Perugini, as fastidious and proper a young man as you can find in New York, was beside him.

Tillotson, of the Fourteenth Street Theatre, was there with his family. The gloss of Duryea's Starch factory spreads from his shirt front in all directions over Tillotson. He is a high tea and a church festival in one. More good, courtly ways and gentlemanly bearing about Tillotson than you often find in this rough-and-ready world.

When I find too much sand-paper in mine I go down to Fourteenth street and hold an emory-polished, nickel-plated conversation with my box-office Chesterfield. No Bohemian about him.

* * *

Then there were Ned Harrigan and Mart Hanley, too eminently respectable for anything, with Sunday store clothes on; and as if to prove that their usefulness dated from way back, they each brought a dozen year-old-son, whose shining countenance and trim condition was a certificate that little of the vagabondism of Bohemianism attached to them in the past or the present.

* * *

There was Dixey, as fine and delicate in his person as a well-cut cameo—not a trace of the Bohemian about that lad.

No, indeed; we were a hard-working, intensely prosaic party.

The title Bohemian is stolen from a wandering people who slept as often under stars as shingles, and is applied to those children of genius and misfortune who never work if they can loaf and live; who are always convivial; to whom the decrees of fashion, the costumes of country and the whims of legislation are equally inconsequential. Instead of sauntering on in a study or studio coat of brown velveteen, with a nice baggy pair of comfortable pants, the New York Bohemian of 1886 dashed on as if he'd been hurled by a catapult from Delmonico's. Swell evening dress, fine overcoat—did anyone ever see a real Bohemian with a costly new overcoat? Shaved and barbered to the jumping-off place, he began to talk of Bohemia.

* * *

There was about as much Bohemianism on the platform as there was in the auditorium Sunday night at the Bijou.

She has never known the time when she didn't have a pleasant home; she never was lazy twenty-four hours; she has always felt a proper respect for the Spring fashions, yet notwithstanding these un-Bohemian-like qualities I have an unpleasant suspicion that the happiest go-lucky spirit, the soul most untrammelled, and the most Bohemian-like nature in that place belonged to the

GIDDY GUSHER.

Michigan Managers Unite.

A convention of Michigan managers was held at Lansing last Friday. An organization was formed to be known hereafter as the Michigan Theatrical Circuit. Its object is mutual protection and the elevation of the standard of attractions presented to the Michigan public. The following officers were chosen: President, William H. Powers, of Grand Rapids; First Vice-President, C. M. Sawyer, of Ann Arbor; Second, C. G. Clay of East Saginaw; Secretary, H. A. Thayer, of Flint; Treasurer, M. J. Buck, of Lansing; Executive Board, J. Buckley, Fred. Reynolds and H. A. Thayer. The circuit comprises Detroit, Grand Rapids, Bay City, Port Huron, Ann Arbor, Jackson, Muskegon, Lansing, Kalamazoo, Adrian, Ionia, Flint and Marshall—all the principal cities of the State. Before adjourning the convention chose Charles O. White as the New York representative of the Michigan Theatrical Circuit. Mr. White arrived in New York on Tuesday, and at once enrolled himself among the busiest men in town. He has secured offices in the Star Theatre building, and is having them neatly fitted up. To a MIRROR reporter Mr. White unbosomed himself as to his mission.

"We are going to work a revolution in the amusement business in Michigan," said he. "In booking for the circuit I shall so arrange matters that no special class of attraction will be overdone. For instance: There will not be a glut of melodrama covering three weeks or a month. We will, so to speak, sandwich tragedy, melodrama, grand opera, comic opera, comedy, farce-comedy and minstrelsy, thus giving the public what it craves—variety in amusements."

"Will you remain long in New York, Mr. White?"

"Most of my time for the next four or five months. I have business outside of the circuit to attend to. I am also booking for Coldwater, Owasso, St. Louis, Ypsilanti, Albion and Union City. One advantage companies booking with us will have will be closer railroad connections. We shall also try to effect a reduction in hotel rates, and do all in our power in the direction of economy, both for ourselves and the companies."

"You do not appear to be cast down over the burning of your Detroit theatre?"

"Oh, no; not in the present condition of affairs. That reminds me of a remark made by a friend of mine just after the fire. 'White, this is just your luck!' 'Luck!' I echoed. 'Yes, luck; they'll build you a fine theatre now.' White's New Theatre is now rising upon the ruins of the old at a cost of $100,000. It will be a magnificent house—the finest in Michigan, a State noted for its theatres. It will have a capacity of 3,500. The new Bijou Opera House at Bay City will be another grand edifice. It will be completed by Sept. 1 and take its place in the circuit."

In the Courts.

During the representation of Orpheus and Eurydice at the Bijou Opera House, in 1884, Billie Barlow appeared in the character of Mercury, receiving a weekly salary, while in the city, of $30. Claiming that she was to receive, according to contract, $50 a week when the burlesque was sent on the road, and that there was a balance due her of $77, Miss Barlow sued Managers Miles and Barton in the City Court to recover that sum. The actress claimed that while the company was playing at Williamsburg, and subsequently at various theatres in this city, she was entitled to the "on the road" salary, as the tour had actually begun. The case has just been tried before Judge Hyatt and a jury without any definite result. The managers contended that the actress was to receive $30 a week only when at a distance from the city. The jury could not agree upon a verdict; hence another trial will be necessary.

Some time ago Mrs. Rita Chase was employed by Henry A. Butler to sing as a member of the Mishaps company, but after a season of financial distress the company disbanded, and the result was a struggle for salaries. Mrs. Chase sued Mr. Butler in the City Court. She has secured a verdict against him for $140. Mrs. Chase had been employed at a salary of $35 a week. Butler declared that her salary had been paid with the exception of $60, for which the Lorellas, who were the movers of the combination, were responsible. He had gone into the theatrical enterprise, he said, without previous experience, and had made an arrangement with the Lorellas that they should pay the salaries and travelling expenses. He claimed that he had loaned Mrs. Chase $49. She insisted that the salaries had not been paid by the Lorellas, and the jury gave her a verdict.

Amateur Notes.

While the task of chronicling the artistic success of Dr. R. H. L. Waters' testimonial benefit at the Lexington Avenue Opera House is a most pleasant one, that of putting on record the good resulting financially to the beneficiary is difficult, to say the least. To what this result was due cannot be determined, although the fact that there was less than half a house present is attributed by many to the manner in which the affair was managed. As a rule, all of the performances were smooth, the scenery passing fair, and the costumes elegant. In the opening comedy, Faint Heart Ne'er Won Fair Lady, the honors were carried off by E. Stevens Keene as Ruy Gomez and Florence Villiers as the Duchess. As King Charles II. Fanny Friedman looked pretty and acted with considerable charm and grace of manner. As the Marquis, Charles Splitdorf was evidently miscast. Although facial expression is a very good thing in its way, too much of it does not make up for acting. Harriet Lawson was a good Lenora. Selections from The Mikado followed. These were given by Miss H. M. O'Keefe and C. A. Hetzel. Miss O'Keefe also rendered the Tit-for-Tat song in a charming manner. Acts II. and III. of London Assurance were then given, the appearance of the beneficiary as Dolly Spanker being the signal for a hearty round of applause. H. H. Gardner made a dignified and humorous Sir Harcourt Courtly, while the Charles Courtly of Adam Dove was an excellent rendition. Mrs. M. E. Butler, as Grace, looked charming and acted very well, the love scene being more than usually well given. The best comedy hit of the evening was the portrayal of Meddle by Thomas Ellison. Frank Thonger, as Max Harkaway, was fairly good, while the Dazzle of P. S. M. Monro was about the same. Hattie Nefflin was a spirited Lady Gay, while the Pert of Lulu Carleton was a performance most charming in *chic*. Acts II. and IV. of The Merchant of Venice closed the evening's entertainment. In this, as Shylock, Capt. J. Gordon Emmons divided with Helen Sweeney, the Portia, the honors of the play. M. L. Shillak was an excellent Antonio, while the Bassanio of John Hatfield, the Duke of B. R. Throckmorton, the Gratiano of J. C. Costello, who put considerable fire into the part, and the Lorenzo of Thomas Platt, were all deserving of praise. Jessica, in the hands of Fanny Adams, was well given, and considering that it was the lady's first appearance on the stage, she may be said to have done extremely well. Sol Frost gave an excellent performance of Old Gobbo, while the Launcelot of Col. G. M. Dusenberry suffered from too much make-up. George W. Rice was a fairly good Tubal.

Last week was a gala affair at the Academy of Music, Baltimore. The Kirmes was an unqualified success, and the production of The Mikado by the amateurs the finest non-professional performance ever given in the city. The getting-up of the opera was a very difficult undertaking, and reflects great credit on George Gardner, the stage manager. The performance of The Mikado deserves more than a mere passing note. Both chorus and principals sang and acted unlike amateurs. The honors were carried off by Susie Moffitt, whose Katisha holds its own with any yet seen in the Monumental City. Ed Macy's Ko-Ko and C. H. Harding's Mikado were also excellent. Mr. Harding is probably the most prominent basso in the city, and it is to be regretted that his rich, full voice is not heard oftener. The manner in which the opera was staged was also noticeable, and might advantageously be copied by some of the professional companies that we have had. This is particularly true of the costuming, which was rich and correct. The audience was as brilliant as the city could afford, and crowded the building from the stage to the roof.

On last Friday evening the Park Dramatic Society presented The Dumb Witness at the Lexington Avenue Opera House for the benefit of the John H. Starin Council, No. 80, American Legion of Honor. A large audience was in attendance, and the applause was discriminatingly. As a whole the entertainment was smooth and enjoyable. S. O. Frost, though burdened by the cares of stage management, gave a highly interesting and dramatic performance of the dumb boy. He made up handsomely, and his pantomime was graceful, natural and easily understood. With him the honors of the evening were divided by Henry Mason, who, as Edward Wilton, the villain of the play, gave a forceful and strong interpretation. Christine McDowell got out of a sick bed, it was stated, to give her aid to the performance as Jane Wilton, and under these circumstances the pen of the critic is stayed. In the hands of Laura Roscoe, Mrs. Wilton was made to look but little like a lady of advanced years. The very natural reluctance to destroy instead of enhancing one's beauty in a stage picture often mars otherwise excellent performances, and members of amateur societies would do well to exhibit less vanity and more desire for an all-round good performance in acting and appearance. As Samuel Wetter, a rollicking Irish guest, J. C. McCarthy was strangely miscast. Instead of looking dignified and haughty as the Lord Chief Justice, L. J. Marens evoked merriment owing to the very odd wig he wore. Kitty Lee as Patty Skyblue acted but little, although she gave a very clever dance in one of the acts that was loudly applauded. Of the others who deserve mention for their parts were George Frederiesen, John R. Reed, John J. Coddihy, Moses Fletcher and Thomas Tompson, Jr. The costumes were neat and appropriate. A largely attended dance followed.

The Lyra, a musical society of Lynn, produced The Mikado to full houses last Friday and Saturday in that city. The [illegible] mostly well cast. Katisha was [illegible] Leon Bailey, wife of State Senator Bailey. She scored a great success. Andrew Mack sang Nanki-Poo better than any of the other Nanki-Poos that have been heard in Gotham. Miss Burt was the Yum-Yum [illegible] most attractive. Charles Foster, as Ko-Ko, [illegible] diamond every Ko-Ko except Charles Drew, that has been seen in this city. The chorus was [illegible] and ensemble. Our [illegible] boxes A and B for the production.

Quite a pleasing literary entertainment was given for the Rising Sun Lodge, I. O. O. F., at the Everett Assembly Rooms, Boston, on last Thursday evening. Among those who rendered were the Misses [illegible] Bessie and Estelle, the Misses Ida K. Hinds and others. Several [illegible] by Samuel Lee and recitations by Mr. [illegible] were well rendered. A pleasing feature of the entertainment.

The Scranton (Pa.) Amateur Opera Company, directed by Professor C. E. Hoffman, produced The Pirates of Penzance at the Academy of Music, March 5 and 6, to crowded houses. The net proceeds (about $1,000) go to the Lackawanna Hospital. [illegible] ter as Mabel, Bessie Carey as [illegible] Kingsbury as Frederick and Fred [illegible] Major-General, are deserving of favorable [illegible] able mention. The [illegible] Adolph Atherton as Sergeant [illegible] the most pleasing features of the [illegible] most.

The Mikado will be given by the [illegible] Opera company, under the [illegible] Dressler, at the Lexington Avenue Opera House this (Thursday) evening, for the benefit of a Hebrew charitable organization.

The Gilberts will produce The Sorcerer and Daughter at the Criterion Theatre, Brooklyn, some time in April, with E. F. [illegible] Strobelow, and Mrs. Yale Benner [illegible] sion of J. F. Cranson, as Sir [illegible] will be partly professional and partly [illegible] as in the case of False Shame, given at the same house earlier in the season.

The following are the casts of The Sorcerer, Alcestam and The Mikado, which will be given for the benefit of Eugene Clarke at the Lexington Avenue Opera House on the evening of April 8: The Sorcerer, Alexander Balchazar, M. M. Cooper; Carlton, [illegible] Pearce; Perez, A. C. Mayo; Sangazo, [illegible] Graves; Dos Pompom, Charles A. Hetzel; Donna Lucretia, Mrs. C. E. Gehrig; Mrs. Partlet, Isabella, Miss Douglass; and Lucy, Miss H. M. O'Keefe. The Mikado, Charles A. Hetzel; Nanki-Poo, George C. Peters; Pooh-Bah, Eugene Clarke; Pish-Tush, M. M. Cooper; Ko-Ko, Emmett Drew; Yum-Yum, Miss [illegible] M. O'Keefe; Pitti Sing, Marion Scott; Peep-Bo, Nina Douglass, and Katisha, Mrs. C. E. Griggs. Boxes will be auctioned off at the Hotel Hungaria, Friday evening, March 26.

The Amaranth of Brooklyn contemplates giving The Two Orphans before the close of the season, with Ella G. Greene as Louise.

The play-bill of the Gilbert Dramatic Association is one of the neatest ever issued. It is printed in old English and contains original literary matter of considerable merit, from the pens of members of the company.

The following is the cast of Our Boys, which will be presented by the Bulwer at the University Club Theatre on March 30 or 31: Middlewick, E. L. Taber; Charles Middlewick, Thomas Platt; Sir Jeffrey Champneys, B. J. Kelley; Talbot Champneys, Charles Trier; Violet, Miss De Vere; Mary, Mrs. M. E. Butler; Belinda, Maud E. Peters, and Clarissa, Julia Goldsier. Previous to the performance Roberto Deshon and Miss Peters will give the balcony scene from Romeo and Juliet.

The Criterion Society held another reception on Tuesday evening of this week at 121 West Thirty-eighth street. An excellent programme of vocal and instrumental music, interspersed with recitations, was provided. Kate Percy Douglass, Mabel Stephenson, Professor Homer N. Bartlett, Jennie A. Hollihan, Bessie Byrnes, Maggie Dean and Worden D. Loutrel, the young tenor, took part. After the entertainment came dancing.

The Amateur League will produce Partners for Life on April 6. The play has been put in rehearsal, and the prospects are favorable for an able performance.

"Ostler Joe" will be recited by Mrs. F. M. Burbeck (Nellie Lingard) at the performance by the Bulwer of Our Boys at the University Club Theatre the latter part of this month.

The Amateur League claims that it has furnished more material to the ranks of the profession than all the other societies of New York and Brooklyn for the past ten [illegible]

PROVINCIAL.

BOSTON.

Helena Modjeska began a fortnights' engagement at the Globe Theatre 1st in As You Like It, and gave a graceful, pleasing, refined impersonation of Shakespeare's "merry Rosalind." If the talented actress erred in her conception of the character and its presentation, it was in making it of the nineteenth century in idea, but even this is open somewhat to dispute, and even if true, is not of very grave import. The exact atmosphere of a personation is not always sufficiently pronounced to be caught by any but those with the most subtle understanding. Suffice it to say that Rosalind was personated with beautiful discrimination and delicate intelligence both in reading and action. E. A. Vanderfelt's Orlando was good, as was Owen Fawcett's Touchstone, while Leslie Allen played Adam neatly. Mary Shaw's Celia was faultless, as was Evelyn Shaw's Audrey, and Kitty Wilson's Phœbe was bright. Odette was given on Tuesday and Wednesday evenings, the translation and adaptation from Sardou having been made by Count Bozenta and Fred Stinson. The play is a strong one, and in its way teaches a moral. It is reckless in its artistic idea and aim, and hence does not forgive an unforgivable sin as the curtain goes down. It was given capitally throughout, Modjeska herself playing with fine spirit and being seconded admirably by everyone, notably by Clara Lipman as the daughter, Berangere. Donna Diana was given on Thursday and Friday evenings; but I was out of town, and was denied the pleasure of being present. As You Like It was repeated Saturday afternoon. Twelfth Night was given Saturday night with a fine cast in general. Modjeska's Viola ranks among her best personations. It is much nearer what I should call Shakespeare's ideal than her Rosalind. The Malvolio of E. H. Vanderfelt, the Sir Toby of Leslie Allen, the Sir Andrew of Frank Clements, and the Olivia of Mary Shaw were all capital, while the Maria of Kitty Wilson was the best I ever saw, the dancing here and there through the mad pranks and half-drunken revels of the [illegible] the very spirit of mischief. Modjeska deserves well of genuine lovers of the drama for surrounding herself with such an excellent co., her ideas of art making her [illegible] questions of personal superiority to her surroundings.

Margaret Mather appeared during the week, after Monday evening, in Romeo and Juliet, with the same success as during the past three seasons in Boston, and has changed little if any in her methods and ideas, showing that they were well rooted in her mind. Her Juliet remains a strong and an even personation, graceful in its comedy and thrilling in its tragedy. Its merits are great, and its faults trivial. Edwin Cleary appeared as Romeo until Saturday afternoon, when George A. [illegible] took the part, the former's throat trouble having become too threatening. Both gentlemen did fairly well. The cast in general was good and I presume was much the same as at the Union Square, the original scenery of which was used as well. The houses were large during the week and audiences were delighted; Manager Hill's liberality of outlay being well appreciated by his delighted patrons.

The Private Secretary was given by the Madison Square co. at the Park Theatre during the week to large houses.

The Mikado at the Hollis Street, The Jilt at the Boston Museum, and [illegible] at the Bijou, have also been well patronized.

Katherine Rogers appeared in Led Astray and [illegible] of the Window to large audiences during the week.

A strong variety co. appeared at the Howard to large audiences.

Pinafore at the World's Museum.

Items: Katherine Rogers was billed thus during the week: "Katherine Rogers, Led Astray and Hunted Down." People smiled. Was it design or otherwise?—Richard Mansfield and S. S. Grant(?) continue to burlesque their opera of Ko-Ko and the Mikado at the Hollis Street Theatre; but no temptation serves to relieve Mansfield or Hattie Delaro from their legitimate parts, so rigidly adhered to from the first night, both of whom are true artists.—Edward E. Rice and John A. [illegible] were seen walking arm-in-arm on Washington Street Sunday.—Dainty Tellula Evans in Princess Toto will follow Lydia Thompson at the Bijou. I hope for the credit of Boston that the opera will succeed here this time. It is one of Gilbert's wittiest in text, while Frederic Clay's music is delicious, notably the barcarolle, When You're Alone, in the third act.—Modjeska visited the graves of Longfellow and Charlotte Cushman one afternoon last week.—The Austin popular concerts at Music Hall are achieving a great success.—Mayor O'Brien occupied a box to see Twelfth Night at the Globe Saturday night, and Judge Oliver Wendell Holmes and other notables were in the audience.—[illegible] and his well-known orchestra have been engaged for the Grand Union Hotel, Saratoga, during the coming Summer.—Nym Crinkle will give Robert J. Ingersoll a kick next Sunday evening at the Boston Theatre; but Colonel Bob is not a dead line yet. Wheeler ought to be very funny in a religious role.—There are rumors afloat here that Sara Jewett will be leading lady, and Isabel Evesson leading juvenile, at the Boston Museum next season. Time will tell. Nobody at the Museum will.—William Gill and John Braham are engaged on a burlesque for the Bijou.

PHILADELPHIA.

The most important event of the week has been the appearance of Edwin Booth at the Chestnut Street Opera House. The present generation has so few opportunities of attending the legitimate drama that Mr. Booth might be called a public benefactor, were he but able to convince us that he loves his art as well as he does its pecuniary returns. Mr. Booth is undoubtedly a great actor, nor do I know of a greater; his intelligence, his insight, his power of analysis are all remarkable; his readings have become the standard; his by-play is a touch of nature—even his hands are educated and refined; and yet his performances are most uneven. He seems to care neither for his own reputation nor the rights of his audiences. The lack of proper rehearsals with his co. are often painfully apparent. The stage pictures are marred by unappropriate scenery; lack of properties, and absolute poverty and shabbiness of costumes. The people upon the stage seem as strangers one to another, and the star, whose art is too perfect ever to allow his acting to be bad, is nevertheless so often careless and indifferent that he chills the house. There is room for many rivals between Booth at his best and Booth at his worst. The Boston Museum co., which has rendered the support, has proved itself very capable and is deserving of much praise. The repertoire for the week past embraced Hamlet, Richard III, Brutus, Othello and A New Way to Pay Old Debts. Show me another co. that can make as good a showing in a range of plays of this character. The business has been very large, and will doubtless continue so during this the final week. Mme Judic 15th.

At the Chestnut Street Theatre Joseph Murphy has kept the house crowded with those old-time favorites, Kerry Gow and Shaun Rhue. Both of these plays are excellent, and Mr. Murphy has no superior in his line. His acting, which seems so easy, spontaneous and unconventional, is nevertheless the result of the most careful and intelligent study, and his plays are presented with an attention to detail that makes them very realistic and interesting. His song, "A Handful of Earth," makes many moist eyes. His co. is excellent. This week, W. H. Gillette's new play, Held by the Enemy; [illegible] English Opera co. 15th.

Mixed Pickles, at the Walnut Street Theatre, has repeated the triumph which attended its presentation earlier in the season. The play wears remarkably well. It has been somewhat improved since last seen. J. P. [illegible] is infectiously funny in all that he does, and Alex Vincent continuously adds to the merriment. The co. altogether is very good. I shall consider Mixed Pickles as among the very best of the new plays this season. This week, Effie Ellsler in Woman Against Woman; Mr. and Mrs. George S. Knight 15th.

At the Arch Street Theatre The Rivals attracted [illegible] that filled the lower part of the house, but [illegible] for the galleries. I have so recently spoken of Mrs. [illegible]'s Mrs. Malaprop that it seems unnecessary to add any words of praise for her incomparable performance. The co., being almost identically the same that supported her earlier in the season, needs no [illegible]. It was altogether a most enjoyable [illegible]. Neil Burgess, 8th; Edwin Thorne [illegible] 15th.

[illegible] at the Temple Theatre, is still [illegible]. There is not the remotest sign of [illegible]

The Bandit King proved a winning card at the National Theatre. The play is very realistic and exciting, but is not overcrowded with merit. This week, Pat Rooney's comb.; 15th, Oliver Byron.

The Mikado, at McCaull's Opera House, is still drawing comparatively good houses.

At the New Central Theatre, The Kernells' Own co has done a magnificent business. The show was very entertaining and intensely funny. Among the pleasing features were Bryant and Saville in their musical act, Harry La Rose on his revolving globe, Harrington and Johnson, who introduced some very funny new business; the Sisters Coulson, with their very neat skipping-rope act, and, above all, the Kernells themselves, who were more entertaining than ever. This week Lester and Allen's Minstrels, accompanied by the nucleus of a menagerie.

Tips: Hazel Kirke, enterpreted by a strong co., has been the successful attraction at Forepaugh's Theatre. —At the Arch Street Opera House, Fra Diavolo has been well performed and well received, but gave place 8th to Olivette, which will continue for one week, when the operatic season at this house will close. Mr. Mahn has signed a contract with Miles and Barton to transfer his co. to the Bijou Theatre, Boston, and there produce Princess Toto. The magician Kellar opens at this house 15th.—The Eleventh Street Opera House is still doing a business measured only by the capacity of the house.—There are many rumors of great and costly changes to be made in the Temple Theatre during the Summer. When the truth can be had I will forward it. —Fred. Marsden was in town during the week, and is looking very well.

CLEVELAND.

The return engagement of the Boston Ideals at the Euclid Avenue last week was financially a repetition of the successful week they played in November last. From a repertoire of Victor, Bohemian Girl, Fra Diavolo, Martha and Maid of Honor, the latter was favored. This new opera was sung Monday and Wednesday nights, as the house was crowded. The opera was a disappointment to many, and does not compare favorably with the others of the repertoire. Agnes Huntington, the local favorite of the co was the recipient of handsome floral gifts. Hoyt's Tin Soldier this week; Ada Dyas in Engaged, 15th, 16th, 17th; Sol Smith Russell, 18th, 19th, 20th.

Lynwood opened at the Cleveland Monday night to a good house. Co. gives good support to Miss Malvini, the leading lady. Scenery and stage effects appropriate. Lynwood gave place to Storm-Beaten Thursday night. This drama finished the week to the largest business of the season. Five hundred people were turned away Friday night. Bella Moore, 11th, 12th, 13th. Wilbur Opera co 15th.

Power of Money has been doing a good business at the People's. The drama is fairly well cast, with Frederick Bock, Idella Macdonell, a Cleveland actress; E. A. Locke and others. Breadwinner announced for this week; Arizona Joe, 15th.

The Academy of Music was closed all the week on account of Lizzie May Ulmer's cancelled date. Bunch of Keys, 15th, week.

Memoranda: John Ellsler's connection with the Academy dates back to 1855. It is hard to realize that next month he will cease to be its manager; and more so when we find the rumors of the rebuilding of the Park Theatre for him are entirely without foundation.—Frank McKee was in the city last week booming the Tin Soldier.—A snap co. of Cleveland talent (?) is being organized and will start next week. Will be known as Hurst's Comedy co and gives its first performance in Sharon, Pa. This experiment has been tried several times by the same party, and always with disastrous results.—It has been lately discovered that the clock in the Opera House lobby *will* keep correct time. It has stood at 6:15 for several weeks past.—Madeline Mills, of this city, will soon make her debut in the dramatic profession.—There is some talk of turning Case Hall into a museum. Good idea.—Siberia will be at the Opera House 22d. Charles Frew, one of its leading characters, is of this city.

SAN FRANCISCO.

March 2.

Last week was a peculiar one in Friscan theatricals. Every house in the city started out with a large opening and the best of prospects. All the indications pointed to splendid business, even the weather being peculiarly favorable. But alas! no such fond hope was realized, and Tuesday night the bottom fell out everywhere. No reason for it can be ascribed. Parlor Match at the Bush, Hoodman Blind at the California, Fantasma at the Baldwin, and presents at the Alcazar, with the Standard closed. Business picked up a little and the week ended somewhat better than managers expected, as good matinees and Saturday and Sunday night audiences greeted each attraction.

Fantasma, at the Baldwin, will continue this week; then give way to the Johnson, Slavin and McNish Minstrels for a season of four weeks, opening 8th.

A Parlor Match, at the Bush, plays only a two weeks' engagement, consequently this will be the last, after which the party plays a Coast tour, according to dates received. Next, 8th, comes Buffalo Bill and his Indian show, the Thompson Opera co. having sold out ownership to the Portland Casino and canceled here.

Widow O'Brien ended a remarkably profitable five weeks' career at the Tivoli, and was supplanted last night by Planquette's comic opera of Rip Van Winkle, to a very large audience, with the following cast: Rip, Ed. Stevens; Nick Vedder, F. W. Eckert; Derrick, M. Cornell; Captain Ponsonby, Mamie Taylor; Gretchen, Helene Dingeon; Katrina, Katie March; Second Lieutenant, Arthur Messmer.

Contrary to all expectation, prediction and its deserts, Hoodman Blind did not make much money for the California management, and is withdrawn after its second week for the production last night of Second Sight, a very powerful French melodrama, the work of Charles H. Chelnam. This is the distribution: Philippe Beauvallon, the man with the wax figures, Joseph Holland; Gustave Landrelle, who lives by his wits, D. H. Harkins; Pommier, the dealer in bric-a-brac, George Osbourne; Franz Kane, the mesmerist, Frank Mordaunt; M. de Penhoel, Commissary of Police, C. G. Ray; M. Bernard, collector, H. Z. Bosworth; The Baron de Rogeance, E. N. Thayer; Henri Delcour, in love with Blanche, Harder Kirkland; Germain, a servant, J. McCarthy; Sorel, the innkeeper, Robert Murray; Brigadier, C. G. Greene; Cecile Beauvallon, wife of Philippe—Blanche Beauvallon, her daughter, Miss Bert; Little Blanche, Ruby Illidge; Corinne, an adventuress, Adele Waters; Ursule Mortier, the Baron's housekeeper, Mrs. F. M. Bates; Ninee Fleuron, Emma Marble.

The piece is very attractive and sensational, with a strong series of pretty stage pictures, and if agreeable I will give a brief sketch of the work, as it has not yet been produced for the people of your city. In the beginning there are three scamps—one an adventurer, another the pawnbroker, and the other a mesmerist—who commit a double murder, which they fasten upon Beauvallon, the poor worker of wax figures, occupying an apartment adjoining the one in which the crime is committed, sending him to prison therefor. This trio practice clairvoyant frauds, which they play upon the credulity of the Parisians for money-gain. Meantime there is a young girl with genuine clairvoyant powers who performs wonderful things toward penetrating the homes of the dead and the skeleton closets of the living. She falls into the hands of the rascally trio and is in turn used by them in their nefarious schemes. A strongly sensational and realistic scene is that of a ruined chateau in Brittany, to which the conspirators convey the young clairvoyant to search for hidden treasure. Here the pardoned convict appears, giving the intruders a terrible encounter; then causing them to confess the crime for which he (Beauvallon) had been imprisoned, by confronting them with wax figures of their victims. There is of course a pretty love-story running through the play, which is said to be not inferior to or unlike The Bells. The play was not well received and will be taken off at the end of the week. Next week a new policy is outlined in the announcements of a series of comedies and the reappearance of Mrs. Rankin. Monday and Tuesday Money; Wednesday and Thursday London Assurance; Friday and Saturday matinee School; Saturday and Sunday nights Still Waters Run Deep. Thursday afternoon of this week a professional matinee benefit is tendered poor John Mazzanovich, who has again broken down in health and will go to Mexico to live. Following comes Mr. Wallace's Irish play, Erin O Cora; a spectacular production of Last Days of Pompeii; The Cattle King, and Clay Greene's new play, The Golden Giant.

The fullest house in the city last night was at the Standard Theatre, upon its reopening for a new season with Charley Reed's Minstrels. Here they are: New faces—Billy Sweatnam, Emil Ames, Baker and Jones, Shirley and Donigan, D. R. Hawkins, Alfred Singer, R. J. Jose and H. W. Hawthorne. Favorites—Charley Reed, Billy Birch, Gus Mills, Wilson and Cameron, and Will H. Bray; Quartette—H. W. Frillman, Castle Brydges, Joseph M. Woods, and J. W. Myers. We have not had minstrels for a month; we love burnt-cork and its absence even for so short a time has imparted a keenness to our appetite for this sort of food, and the first course gladdened our hearts last night. The general reception was good, but Billy Sweatnam's return caused such an uncorking of our pent up love for the minstrel boys that the little theatre fairly shook with delight. Floral offerings were numerous, Sweatnam receiving several very elaborate pieces, while our "plain comedian" was not forgotten. With Johnson, Slavin and McNish's, at the Baldwin next week, the minstrel war has already begun, and before it is over lively fighting is anticipated.

Professor Zamloch has attracted large audiences to the Alcazar, drawn thither ostensibly to see feats of magic, but in reality to get a dress pattern sack of flour or some other kind of a present. He continues this week. Genevieve Ward opens 11th, supported by W. H. Vernon, a leading man who came from Australia with her and a local co. Forget-Me-Not will be the first attraction, followed by The Queen's Favorite, in which Miss Ward creates the part of Rachel. Jay Rial is her manager, at least for this engagement, and as it is no misnomer to say Mr. Rial's name is synonymous with success, it goes without saying that large and brilliant audiences will be found at the Alcazar.

Coast Drift: Genevieve Mills, the pretty wife of Harry Mann, is seen at the principal theatres, always surrounded by a group of admiring and interested friends. She has just declined an offer of $100 a week from A. M. Palmer.—The Widow O'Brien holds a reception this week at Ed. Bert's Oakland Theatre, where, it is said, a large house greeted her last night. Della Sager, as Dora, and J. H Mack, as Captain, are the new people in the cast, while John Kreling goes as manager and treasurer.—The latest addition to our musical circle is H. J. Fairweather, a *tenor robusto*. He comes from Denver, and his purpose is to take the Grand Opera House to produce operas, among others Priscilla, which has for its theme the courtship of Miles Standish, as described by Longfellow.—A new theatre is to be built on Stockton street, between Ellis and O'Farrell. Plans are perfected, submitted and accepted. Webber and Keys are the projectors.—D. R. Hawkins has leased the Seaside Gardens and will give Sunday matinees.—After the Genevieve Ward engagement, M. H. de Young, recognizing the necessity, will close the Alcazar and make such alterations down stairs as will enhance it as a theatrical property; also increase the seating capacity. Meantime he should correct the disturbance resulting from the noises of the lodge rooms overhead and the footsteps upon the east stairway.—Otis Shattuck, now performing good service with the Parlor Match co. at the Bush Street Theatre, is a brother of Jake Shattuck, and has risen from the position of property-man at the Bella Union Theatre here.—Theodore Hamilton takes Frank Wright's place, and the new organization is now known as the Wood-Hamilton comb. —Kate Chester, the merry little soubrette who made such a hit as the maid with Kate Castleton, and Isabel Morris, formerly leading lady of the California with Rankin and Rial, will go out under the management of Fred. Bert.—Salvini's friends say Al. Hayman is unprofessional in retaining the Italian's profits, because he was absent one night from prostration and grief over a brother's death in Italy. Mr. Hayman's friends say Salvini should have hied himself to bed and not for a trip through Chinatown with a party of friends a-sightseeing.—George Wessells, H. W. Frillman, Burt Haverly, Will Bray and the Star Trio were warmly greeted as volunteers at James F. Kelley and Mme. Smith's benefit Friday night at the Tivoli.—Frederick de Belleville has gone to New York *via* Panama. He has received an offer from Frank Gardner to star next season in After Twenty Years and Ticket-of-Leave Man.—Mrs. Harry Mainhall went East Wednesday to visit her mother.—Edwin Warner, the Hanlons' Treasurer, is very attentive and polite at the door, and in a quiet way does effective service for his party.—It is said that the Kreling Brothers have cleared $12,000 on Widow O'Brien. Their business prosperity is demonstrated by the magnificent new furniture emporium just occupied by them on Market street.—Mapleson's opera season opens 22d. Sam Thall is doing the advance work. Treasurer Will Specht will find a hearty welcome. I trust Mrs. and Baby Specht accompany him.—Susie Williams is favorably considering a good offer from the New York Madison Square management.—The German Opera season is contingent upon the Mapleson engagement.

ST. LOUIS.

The McCaull Opera co., with a coterie of artists seldom associated together, took the town by storm in their superb rendition of The Black Hussar at the Grand Opera last week, and the audiences, in quality and quantity, fully testified their appreciation of the superior excellence of the production of this popular comic musical effusion. The theatre was crowded at each performance. Marie Jansen, Mlle. Lablache and Mathilde Cotterly shared the honors in their work, and Mark Smith and De Wolf Hopper made the best of their characters. George Boniface, Jr., was unable to appear, illness preventing. Annie Pixley this week.

At the Olympic Mapleson's Italian Opera co. had a comparatively unfortunate week of it in the disappointment to the public occasioned by changes in the programme, by reason of Minnie Hauk's illness the early part of the week. Carmen was announced twice, but Mme. Hauk's detention at St. Paul caused disappointment. Carmen was finally given at Saturday matinee with Mme. Hauk in her original character of Carmen. She was enthusiastically received and scored an artistic triumph. Colonel Mapleson has in contemplation the production of a gorgeous Italian operatic novelty, in which one scene will be especially arranged for his version of Gilbert and Sullivan's Pirates of Penzance, in which the indefatigable Colonel will muster a phalanx of impresarios and give with realistic pathos, "The life of an impresario is not a happy one." The Colonel expresses his disgust in good Boston English! Shadows of a Great City this week.

Frank C. Bangs is the ideal Silver King, and the popular melodrama of this name was presented by him and an excellent co. at Pope's in a powerful manner this week.

The Home Minstrels, at the Standard, had a good week of it. Very few chestnuts, good vocal features and several excellent specialty acts made up an entertaining programme. Alice Harrison in Hot Water this week.

The Eagle's Nest, at the People's, had a steadily good run. Edwin Arden, who as a native St. Louisian is Hunter P. Smith, surprised his friends by his cleverly developed abilities in the line of heroic character. Eagle's Nest is well suited to his tastes, and he will, no doubt, continue his present success. His support was very fair. Chanfrau, in Kit, this week.

Around the Clock: The Elks benefit 4th, was a magnificent success, and far exceeded the most sanguine expectations of their heartiest supporters.—Colonel Mapleson is so well impressed with the beauties, in point of arrangement, acoustics and location of the Grand Music Hall of the Exposition Building, that he talks enthusiastically of a mammoth May festival to be held probably next year. He tells General Manager Johnston that the American Opera season, under Theodore Thomas, May 16 to 18, at the Grand Music Hall, ought to be a rousing success, which it undoubtedly will.—The chorus and girls of the McCaull Opera co. are strikingly pretty.—The McGibeny Family of musical artists gave a rare entertainment at Grand Music Hall, Exposition building, matinee and evening of 7th. They closed 9th.—The French Benevolent Society had a big benefit, 7th, at the Grand Opera.

CINCINNATI.

The Beggar Student, which was last week's attraction at Heuck's, is well nigh as familiar as The Mikado to Cincinnati audiences; but such fact in no wise worked against the success of the Pyke Opera troupe's engagement, which closed 7th. The Mikado had originally been billed for latter part of week, but the patronage accorded the Student was of so satisfactory a nature that both managements were content to allow the programme to remain unchanged. C. M. Pyke and Louise Manfred in the leading roles, and Alice Butler, who made a very pretty Bronislava, were notably good. This week, Michael Strogoff, followed 14th by Dan Sully's Corner Grocery; The Ratcatcher, 21st.

Called Back, which, with Mantell in the role of Gilbert Vaughn, failed so signally at the Grand last season, met with an equally cool reception at the same house last week. The only redeeming feature of the performance was the exceptionally clever portrayal by Henry Lee of the ungrateful role, Paoli Macari, the gentleman's make-up for the part being wonderfully effective. The co. closed its engagement here 6th, Mr. and Mrs. Stevenson (Kate Claxton) returning to New York, the latter's role being hereafter assumed by Catherine Lewis. This week, Hoyt's Bunch of Keys, followed 15th by the Norman Opera co.

Despite the cleverness of its cast, Aphrodite is no longer "in the ring," a non-appreciative public, with consequent lack of patronage, being the primary cause of the collapse at Havlin's 6th. Harry Brown, Jennie Weathersby and Jean Delmar made the most of their several roles, and are in no respect responsible for the failure. This week Lillian Lewis in The Creole, followed 14th by Alice Harrison in Hot Water—a return engagement.

At the People's during the week Irish Aristocracy was presented, with J. K. Gibson and Sam E. Ryan in the respective roles of Mulcahey and Muldoon, with fair results financially, though the performance of the joint stars fails to bring out the salient points with which Hugh Fay and Billy Barry were wont to invest the roles.—This week the Silbon Specialty co.

Straight Goods: James A. Douglas, a formerly well-known local manager, now threatens to turn granger and betake himself "far from the madding crowd."—Frank Williams, advance guard of the Czar's messenger, Michael Strogoff, arrived during the week, as did L. H. Perlman, business manager of Lillian Lewis.—The Sunday theatrical fight has assumed a new phase, as the German Turner Society, a powerful local organization, has taken sides with the managers, who, encouraged by such move, have unanimously determined upon opening regularly on Sundays hereafter.—Fanny Davenport's receipts at the Grand during her recent engagement ranged between seven and eight thousand dollars. J. W. McAndrews, whose "Watermelon Man" was such a prominent feature years ago, concluded a weeks' engagement at the Vine Street Opera House 6th.—Michael Coyle, ex-manager of Harris' Museum, who departed 28th ult for Philadelphia, where he joins the Forepaugh Circus, was, prior to leaving, presented by Manager Harris with a fine silk umbrella, the handle being ornamented with elephant tusks.—A bill is now pending before the Ohio Legislature amending the Sunday law relative to prohibiting theatricals on the Sabbath. The following is the law as amended: Section 7,032—"Whoever on the first day of the week, commonly called Sunday, participates in or exhibits to the public, with or without charge for admission, in any building, room, ground, garden or other place in this State any theatrical, gymnastic or dramatic performance of any kind or description, or any public musical entertainment or concert in any theatre, garden, or in any other building or apartment, any part of which is used during the week as a place for the sale of wine, beer, whiskey or other spirituous or malt liquors; or any public dancing or panoramic exhibitions, or any equestrian or circus performance of jugglers, acrobats, rope-dancing, sparring exhibitions, variety shows, negro minstrelsy, living statuary, ballooning, or any baseball playing, or any tenpins or other game of similar kind or kinds, shall, on complaint made within twenty days, be fined in any sum not exceeding $100, or be confined in the county jail not exceeding six months, or both, at the discretion of the court."—Bessie Cleveland, a very promising pupil of the College of Music, joined the McCaull Opera co. recently.—Manager Jem Fennessy, of Heuck's, has tendered the Theatrical Mechanics' Association a benefit, to be given 11th at Heuck's, with Michael Strogoff as the attraction.—The overworked legislators sojourning in Cincinnati, investigating the recent election frauds, are evidently ardent admirers of the dramatic art, and can be found nightly located in one of the private boxes at either Heuck's or Havlin's.—Esmeralda, at Harris' Museum last week, was well received. This week's attraction consists of Joseph J. Dowling's Nobody's Claim, followed 14th by Peck's Bad Boy.—The Cincinnati Opera co., an amateur organization, will produce The Mikado at the Odean, 18th.—Manager Harris has appointed George W. Phillips stage manager of the Museum.—The attractions for the current week's programme at the Vine Street Opera House include George Kerr and Ada Mortimer, J. W. Goodrich, Kittie Howard, Laura Ashby, the Barton Sisters and Burt Stowe.—Manager Hubert Heuck is reported again indisposed.

CHICAGO.

The engagement of Mary Anderson opened auspiciously at the Columbia with a crowded house, and the size of the audience increased steadily each night until the orchestra was ousted from its place and the space sold at the highest prices. Miss Anderson appeared in Pygmalion and Galatea, Comedy and Tragedy, As You Like It and Lady of Lyons. That she fully realized the anticipations of her audiences was evinced by the enthusiasm shown, recalls being frequent; and however critics may disagree regarding her merits, it cannot be denied that she still remains the first of American actresses in the public's estimation. Galatea she has made peculiarly her own, and her splendid portrayal of Bulwer's heroine is too well known to need comment. As Rosalind it cannot be said that she completely fills the ideal that must cling to the memory of those who saw Adelaide Neilson; but at least Miss Anderson acts the part acceptably. The best thing she does is Clarice in Gilbert's one-act drama, Comedy and Tragedy. It is a character that an actress might be proud of delineating, and Mary Anderson fully realized its possibilities. The co. she brought from England is adequate to the work laid out for it, three of the members, Forbes-Robertson, F. H. Macklin and J. G. Taylor being especially commendable. This week the same plays will be presented, with the addition of Romeo and Juliet on three nights. German Grand Opera 15th.

Pleasant memories of by-gone days were revived by W. J. Florence, at McVicker's, in his admirable acting of Bob Brierly in The Ticket-of-Leave Man. It was a treat that a very large number of old theatre-goers took advantage of, and the week was very profitable. This week, The Mighty Dollar, Dombey and Son, Our Governor and No Thoroughfare. The Devil's Auction 15th.

Mme. Janish suffered somewhat at the Grand, on account of other attractions, but the week was fairly profitable and exceedingly gratifying in an artistic sense. As Princess Andrea the actress exhibited admirable qualities, especially in the passionate scenes of the play. Her support was uneven, John C. Freund being excellent in the brief part of Minister of Police, but the Maurice of Frank Norcross was a stilted and mawkish piece of work. Jennie Karsner, as Stella, and Alberta Gallatin, as the Baroness de Forbach, made distinct hits. This week the Boston Ideals will begin a return engagement, producing The Maid of Honor, for the first time here, on the opening night.

Roland Reed, a clever comedian and popular entertainer, has a good week at Hooley's. His play Humbug was the attraction, and it is relieved somewhat from its inherent dullness by the interpolation of some Mikado songs. Emily Kean, a young actress new to this city, assisted in the musical part of the play, and shared the honors with the star. She has a voice that only needs a little cultivation to be phenomenal, and a winning stage presence that cannot fail to attract. This week, Maggie Mitchell. Rosina Vokes, 14th.

Duff's Mikado co. did a fine business at the Opera House. The cast is the same as on the first visit, and the efforts of each one of the performers was rewarded with frequent recalls. The Katisha of Zelda Seguin is one of the most enjoyable features. This week, Called Back, with Catherine Lewis and Harry Lee in the cast. Kiralfys' Black Crook, 14th.

Patti Rosa, in Bob, had a successful week at the People's. Her acting of the romping lost heiress was most enjoyable. This week, Zozo; Edwin Arden in Eagle's Nest, 15th.

Clio, that marvel of Campbelltonian eccentricity, filled the Academy of Music all the week. This week, Siberia.

The Two Johns co. made the Standard a well patronized place of amusement last week. Dan Sully's Corner Grocery returned this week. Rehan's co. A Night Off, 14th.

A Brave Woman will be the attraction at the Criterion this week. The Mikado continues to draw large audiences at the Madison Street Theatre, The same opera is also doing well at Grenier's Alcazar.

Items: Frank C. Cooper, former business manager for Campbell's Paquita co., attached the scenery of Clio at the Academy on Saturday night for $163. The manager of Clio, W. H. Brown, had a Justice of the Peace in the house, and at once replevined the property. Brown says that Campbell doesn't own a cent's worth of the Clio, scenery and properties, he having assigned it to W. W. Tillotson, of the Fourteenth Street Theatre, New York. Cooper says that the transfer was not bona-fide, but simply to prevent such claimants as he from collecting their due. It is asserted that at every performance of Clio a Justice of the Peace has been present in case of emergency. Cooper says he will show up Campbell's trickery and financial standing when the case is heard.—Those who remember Lydia Thompson when she first came over to this country are reminded very forcibly of her appearance at that time by the charming personality of Zeffie Tilbury, now with Mary Anderson. The fact that Miss Tilbury is Lydia Thompson's daughter accounts for the resemblance.—Marie Roe is the latest Yum-Yum to appear here. She is with Grenier's Mikado co.—Allie Becktel is the youngest and prettiest Yum-Yum of the series. She is seventeen years old.—Manager James M. Hill is in town on a brief business trip. He will return East on Tuesday. He reports the Mather season as the greatest yet. She will not visit Chicago this season.—C. D. Hess and C. B. Cline have opened an amusement bureau in the Grand Opera House building and are meeting with success. A number of Western dates are now made by them.

BALTIMORE.

Business was good all around last week. Frederick Bryton at the Holliday Street Theatre had good-sized houses, and was very cordially greeted upon his first appearance here as a star. He made such a pleasant impression upon theatre goers here when he was a member of McKee Rankin's co. several seasons ago that they were anxious to see him as a star. As Jack in Forgiven he has a part that seems to fit him exactly, and as a character actor he is certainly very clever. The supporting co. was fair. On Monday Judic opened to a big house in Nitouche. Tuesday, La Belle Helene; Wednesday and the rest of the week, Aimee in Mam'zelle. No attraction underlined for next week.

The Mikado was given all week at Ford's Opera House, and the houses were both large and good-natured. It was Ford's co. that appeared in the opera, but very much deteriorated since it left here last Fall. George Denham was still the Ko-Ko and J. C. Armand the Nanki-Poo; but the rest of the cast is changed. Lizzie St. Quinten made a fair Yum-Yum and Blanche Chapman a good Pitti-Sing. It seems to be a generally accepted idea here that whatever George Denham does is right and proper and good, and so his performance of Ko-Ko is looked upon as both funny and an ideal. It is funny, but it is surely not the Ko-Ko that Mr. Gilbert would tolerate. The Japanese are not monkeys nor clowns, and a Japanese official who would turn flip-flaps and act as he did would probably be removed as a crank. The chorus did their work slovenly and were weak in quantity and quality. The Carleton Opera co. opened to a big house on Monday night in Nanon. Next Held by the Enemy.

At the Monumental Theatre the Howard Athenæum co. is playing a return engagement this week to good houses. Next, J. H. Wallick's Bandit King co.

A good bill, which includes both an olio and a sensational drama, is drawing large attendance to the Front Street Theatre. Mortimer Murdock is the star, and is appearing as Old Nanty in Old London. Next, Leonzo' Brothers Dramatic co.

Helen Adell, supported by Sara Lascelles and S. W. Eagle, in a dramatization of Ouida's Moths, began the week with the usual crowded Monday matinee. No attraction for next week.

Tra La: The Elks benefit at the Holiday Street Theatre on Wednesday afternoon was quite a success, and realized about $1,200 for the Order.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Camilla Urso appeared to fair house 2d. Barlow, Wilson and Rankin's Minstrels to a large house 3d.

EUFAULA.

Shorter Opera House (W. H. Vigal, manager): Baird's Minstrels 1st. Pleasing entertainment to a good house. But the inane conversation with the leader of the orchestra should be eliminated.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): John T. Raymond presented The Magistrate and Colonel Sellers 2d and 3d, to the best houses of the season. At 7:30 "standing room only" was hung out for the first time this season. Kate Forsythe did not appear.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): John T. Raymond presented The Magistrate to a crowded house, 1st. The audience was one of the largest and most fashionable in years.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Grace Hawthorne played a return engagement Feb. 26 and 27 and matinee producing Frou-Frou, Fanchon and Oliver Twist. Owing to rainy weather the houses were small but all were well pleased.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Tomaso Salvini and co. Feb. 22, in The Outlaw, to a packed and enthusiastic house. Alice Harrison in Hot Water to a good audience 26th.

WOODLAND.

Opera House (N. S. Beals, manager): Feb. 20, our people were surprised and pleased with the rare musical performance of the Mexican Typical Orchestra. The whole entertainment was very fine. The Salterio solo, by Signor A. Galarza, seemed perfection to our ears. The dancing of Signor and Signorita Martinez was very chaste and pretty, while the aria from Il Barbiere, by Signorita Brambilla, brought down the house completely. The enthusiasm of the audience almost amounted to frenzy. The co. is on its way East. The co. is composed of artists from higher ranks in life than the Mexican people we occasionally meet with here, and their advent leads to a hope that a greater degree of friendship and sociability may be speedily brought about between the two peoples. The Grismer Davis troupe appeared Monday night, 22d, in the Wages of Sin, 23d, in Michael Strogoff. This co. is always welcome in Woodland and always draws good houses. Lewis Morrison troupe 18th.

COLORADO.

DENVER.

The month of March will undoubtedly be the most brilliant theatrical period ever known in this city, artistically, if not financially. From the way the month has opened it looks as if it would be both. Following Salvini, who has just closed, come Kiralfys' Black Crook, Harrison and Gourlay, Jeffreys Lewis, Grace Hawthorne and Mary Anderson. The Tabor management is to be commended for the excellence of this programme. It cannot fail to please. Next month is no less interesting. Salvini could have played here a week with great success, even at the advance of $2. His three nights, ending 3d, were big successes financially, artistically and socially. Large numbers were in full evening dress, and enthusiastic plaudits from wealth and fashion greeted the Signor on all sides. The Signor appeared as Conrado, Ingomar and Othello. His leading lady, Viola Allen, acts with infinite grace and displays so much gentleness and modesty that it would be impossible for one to criticise her other than favorably. Besides, Miss Allen is young and pretty—two powerful adjuncts to success on the stage. Her Parthenia is beautifully acted, and with the rough, uncouth barbarian by her side makes a truly lovely picture. Alexander Salvini and John A. Lane were equal to all demands. The rest of the main support, including W. A. Whitecar and Mrs. Augusta Foster, was first-class. Kiralfys' co. is here from the West and will give the best of spectacles, Black Crook, to-night (Thursday). A paralyzing advance sale has taken place.

Debut: On Wednesday afternoon Florence Molinelli as Juliet made her debut as an actress, and it was a pleasure to see her success. In fact it was a genuine triumph, and is acknowledged as such by the host of critical people present. The house was full. Miss Molinelli was invited to play Juliet, in place of Viola Allen, to Alexander Salvini's Romeo, supported by the Salvini co. It was a chance she never had before: to act with complete accessories, including a handsome Romeo and a co. of power, and she accepted gladly. Mr. Salvini played Romeo with fervor, and the co. aided materially. Everybody was interested in the young debutante; the elder Salvini so much so that he sat through the performance.

All on the Quiet: It is safe to say that the receipts for this week at the Tabor will reach in the neighborhood of $10,000.—Signor Salvini did not ignore the petition of the people asking him to give his celebrated impersonation of Othello. It was a reasonable request, courteously granted. He played it on the last night of his engagement. Camp-chairs were selling two days in advance, and when the curtain rose everything was sold—camp-chairs, standing-room and the twelve boxes. It was the largest audience ever drawn to the Tabor. The wily speculator got in his work, too.—Eugenia de Forrest, of Janauschek's co., is resting here, the guest of Dr. Alida C. Avery.—It was Peter McCourt, a cousin of Peter McCourt, the Tabor manager, who undertook that trip to Del Norte and paid one dollar a cup for coffee on Veta Pass.—Salvini thought the Opera House exquisite.—This month three emotional stars in succession—Lewis, Hawthorne and Anderson.—Sam Harrison arrived about a week ago, and it wasn't many hours before we had notices in the papers announcing the sure date of Harrison and Gourlay's arrival. He says no snow this time.—The Tabor management will put up huge billboards around the public building now in course of erection on 16th and Arapahoe Streets. This is the best stand in the city.—W. W. Kelly, the energetic manager of clever Grace Hawthorne, has arrived.—W. A. Whitecar, of Salvini's co., supported Aimee on his former visit to Denver, and Mrs. Augusta Foster was in Ristori's co.—It is said that the members of the Italian Opera co. are going to form a concert co. and tour this State this Summer.—Alf Hayman, formerly of Lewis Morrison's co., and his brother Al., the Frisco manager, tarried here a few hours on their way to the coast.—A fine collection of minerals from the best gold and silver mines in the State was presented to Salvini as a souvenir of Colorado.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Haverly's Minstrels, 1st, to large house, presenting an excellent entertainment. Lawrence Barrett was greeted by large and fashionable audiences 3d and 4th, presenting Francesca da Rimini and Hernani. The supporting co., although acceptable, was not as good in many respects as that seen heretofore with Barrett.

American Theatre: Lillie Hall's Burlesque co. closed a successful four weeks' engagement. This week a strong specialty bill.

Allyn Hall: L. E. Pike, a local manager, has secured this house for a short season and has booked several combs. The American Four this week.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Young Mrs. Winthrop, by a Madison Square co., did a light business 2d and 3d. Ella Hawkins as the blind girl made a very favorable impression. The others, excepting one, were fair. Salsbury's Troubadours played three of a kind three times 5th and 6th. Greenroom Fun was advertised, but owing to the serious illness of Nellie McHenry it could not be given. Her part in the first play was taken very acceptably by Miss Corey. In fact, the lady was very much at home in the role which her prototype has made famous, and on Saturday night received a merited recall.

Carll's Opera House (P. R. Carll, manager): Thomas' Concert, 4th, drew the usual brilliant house. An excellent programme was rendered. Haverly's Minstrels appeared to a fair house 5th.

Bunnell's Museum: Mattie Vickers, in Jacquine, did well, financially speaking, last week. A monster pig in the curio-hall was the additional attraction. Claire Scott in round of characters week 8th.

American Theatre: The Jesse James comb. did the bloodthirsty with a vengeance last week. A good variety show is promised this week.

Items: The Carll Opera House property was not sold 6th, an injunction having been proved out. A motion to dissolve the injunction was to be heard 9th.—A student tried to "guy" Nate Salsbury Saturday night. Nate wouldn't be guyed and talked across the footlights. The audience applauded him and the college man was squelched.—By permission of A. M. Palmer, the original co. will present Saints and Sinners for the benefit of the Elk Lodge in this city 23d. The benefit will take place at Carll's, and great preparations are being made for its success.—A cat show at Bunnell's next week is drawing felines from every part of the State. Some very fine prizes are being offered.—Mattie Vickers skipped a performance by the advice of her physician last week. A severe cold was the cause.—Nellie McHenry is in New York seriously ill; so says Salsbury.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): George A. Hill's People's Theatre co. 1st, week. Poor business, however, compelled them to close the doors the last three nights. Emma Abbott Opera co 11th; Myra Goodwin co. 12th, 13th; Frank Mayo 16th; Hungarian Band 19th; Billy Barry co. 20th.

New London Opera House (J. A. Wilkinson, manager): Kindergarden co. played a return engagement 3d to 6th, to crowded houses. The co. has greatly improved since last appearance here. The singing is excellent, especially that of Mr. Archer, tenor, and Miss Howe, soprano.

Item: The Mirror has been placed on sale at Keeney's News Office.

DANBURY.

Opera House (C. L. Taylor, manager): Last week Claire Scott and S. K. Coburn, supported by an admirable co., presented Pygmalion and Galatea, Lady of Lyons, Camille, Leah and Macbeth to the largest business at cheap prices ever done in this city. Miss Scott was especially strong in Camille and Leah, and is, indeed, an actress far above the ordinary. Mr. Coburn was also very fine, and undoubtedly has a brilliant

future before him. The rest of the co. did well, and are deserving of great praise. Miss Scott was the recipient Saturday night of a handsome floral horseshoe from her friends in this place—a token of their well wishes to which your correspondent begs to add his.

Item: The performance of Macbeth was delayed nearly three quarters of an hour Saturday. Mr. Coburn came before the curtain and begged the indulgence of the audience, saying that the management refused to furnish certain properties, without which the performance could not be given. They were furnished. A panic was nearly caused Friday night by a boy in the flies puffing smoke through a hole in the ceiling of the proscenium. I would suggest to Manager Taylor that the custom of allowing the stage to be used as a rendezvous for loafers be stopped, as it is not only annoying to the people on the stage, but to the audience also, and may sometime cause trouble.

MYSTIC.

Central Hall (Ira W. Jackson, manager): The Kindergarden 2d to light business, due to extreme cold weather.

WATERBURY.

People's Theatre (Jean Jacques, manager): Sid C. France and co. in Marked for Life and the James Boys 1st, 2d and 3d. Business light. Atkinson's Comedy co., return visit, 6th, and, as usual, the house was packed to see Peck's Bad Boy.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Uncle Tom's Cabin was presented by G. H. Smith's co. 1st and 2d. It was quite a treat to see the old play so well put on. Houses light. Salsbury's Troubadours in Three of a Kind 4th. Fair-sized and well-pleased audience. Reilly and Woods' Specialty co. in their very clever and amusing entertainment 5th and 6th.

NORWICH.

Breed Hall: Reilly and Wood's co 3d and 4th. Small houses, but best of satisfaction. An excellent variety co.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Reward, with Charles Collins (professional) as Fritz, under auspices of the G. A. R., 1st, 2d, 3d. Rest of the cast, with one or two exceptions, was made up of amateur talent. Large houses. Collins excellent. Haverly's Minstrels to a rousing house 6th. First-class entertainment. Myra Goodwin in Sis to a good house 8th. Miss Goodwin's recent illness caused her manager to close up her season earlier than expected.

Items: The Elks' Ball, 8th, at Recreation Hall, was a grand success. Grand Commander W. H. Stevenson had charge of the reception and filled his position with honor.

DELAWARE.

WILMINGTON.

Academy of Music (Clark S. Samis, manager): Effie Ellsler played Woman Against Woman 5th, 6th, ably supported by Mrs. E. L. Davenport. Mattie Earle, Frank Weston, Charles Foster and others. The performances were well patronized and highly appreciated.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): Kiralfys' Rat-Catcher, though well put upon the stage, did not draw very large houses last week. The week before lent is so full of social engagements that the theatres "get left." Judic Wednesday and rest of week. Aimee 15th

New National (W. H. Rapley, manager): Held by the Enemy, to only fair business. Louise Dillon as Susan gave the only bright touch to a stupid play. This week, R. L. Downing in Vautour. Next week, Emma Abbott.

Herzog's: Crowded houses, as usual, last week, to see Wrinkles. This week, In the Ranks.

Harris' Bijou: Two Nights in Rome, to moderate business last week. This week, A Wife's Honor. Lizzie May Ulmer next week.

Dime Museum: This week, Charles Gilday and Fannie Beane in Collars and Cuffs.

National Museum: The D'Esta Pantomime co. in The Old Woman who Lived in a Shoe and additional curiosities.

Items: The Panorama of the Battle of Manassas was opened last week in an immense building erected for the purpose on the corner of Fifteenth street and Ohio avenue, near Albaugh's. Large crowds visited it during the week.—Mr. Buckingham, of Albaugh's, the prince of doorkeepers, has received a present which he has hung with pride in the lobby. It is a small, colored lithograph of the elder Booth as he appeared in the character of Richard III. in 1821, "drawn and published by H. W. Norton (comedian), of Burton's Theatre, Chambers street." It has been in the possession of Mr. Norval King, of this city, thirty-three years, and was by him presented to Mr. Buckingham, who was call-boy for Booth more than thirty years ago.—Eleanor Calhoun attended Miss Cleveland's last Saturday reception in company with Mrs. George Hurst, of California, whom she is visiting.—The promised appearance of Dixey at the Elks' benefit next week excites much interest.—Mrs. Burton Harrison and Mrs. Whitney start on a pleasure trip to Richmond and other Southern cities this week.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Rose Coghlan in Our Joan, 1st, to a most enthusiastic audience. This is a most conservative town and cannot usually be drawn out to see new stars; and as this was Miss Coghlan's first appearance among us, she may feel flattered at the size of the audience that greeted her with most generous applause. Grand charity concert 2d, in which over seventy-five of our ladies and gentlemen participated. A chorus from the Bohemian Girl was rendered, and a number of solos, closing with selections from The Mikado. The performance would have done credit to professionals. The stage setting in The Mikado surpassed anything that has ever been put on our stage. It is thought that they will attempt the Mikado entire. Oliver Byron in The Inside Track 4th. The audience seemed highly pleased, though the play is a mediocre melodrama of the most sensational order. The Barlow, Wilson and Rankin Minstrels are in town and will give a performance 6th. We will miss Barlow, as he is a great card here.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Rose Coghlan, fairly supported, presented Our Joan 2d and 3d, with Wednesday matinee, to moderate business. Miss Coghlan in the title role does not appear at her best, and it is our earnest desire to see this gifted lady in a play better suited to her talents. Milton and Dollie Nobles were greeted by well-filled houses 5th and 6th, with Saturday matinee. Love and Law and The Phœnix were presented. Support exceptionally good.

Arena: Shields' Show has been exhibiting to the capacity of the tent at panic prices the entire week. Performance fair.

Sorry: Flora Moore and her co. were compelled to lay over with us for two days during the week. Bad advance management the cause.—Manager Edgerly, of Rose Coghlan's co. had the misfortune to have his ticket-box robbed in transit from Augusta. Much annoyance was caused and a few arrests were made. Managers of cos. complain of the large amount of silver taken in at box-office.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): In spite of very bad weather, Rose Coghlan drew a good house 4th. She gave Our Joan and established herself as a favorite.

MACON.

Academy of Music (H. Horne, manager): Katie Putnam, with fair support, presented Lena the Madcap 3d, to a fair and highly pleased audience. Miss Putnam has just received the last two acts of her new play, by C. T. Dazey, entitled Erma the Elf; or, Fortune of a Freak, in which she takes six characters. She opens in her new piece in St. Louis 28th. Barlow, Wilson and Rankin's Minstrels, without Barlow, 5th, to full house. Carl Rankin made the hit of the evening

ATHENS.

Deupree Opera House (H. L. Crawford, manager): Oliver Byron in Inside Track to good business 5th and 6th and matinee. Our people are fond of lurid melodrama such as this co. presents, and always give Oliver good patronage.

ILLINOIS.

QUINCY.

Hoyt's Rag Baby co. 1st before a large audience. Maud Atkinson 3d, for the week and drew fair houses. Miss Atkinson is a clever actress. Her support is fair. Annie Pixley, 13th; J. K. Emmet, 17th; Pyke's Opera co., 19th, 20th; Harry Webber, 22d, week; Newell and Fielding's co., 29th.

Park Theatre: The Basye Dramatic co., week of 1st. The co. is good throughout, and the best this house has had this season. Rock Band Concert co., 12th, 13th.

Dime Museum: McIntosh Dramatic co. 1st, a week; large audiences.

Unitarian Church: The Mendelssohn Quintette Club drew a large and appreciative audience, 1st.

Ring o' Bells: This is the title of Frank Aiken's new play, written by himself. It is in the repertoire of the Basye co. Ring o' Bells is the name of an English tavern which the landlord hopes to acquire as his property. As he is about to store the last farthing to make the necessary payment he is robbed. A fire destroys a part of the property leaving him a pauper. The crimes are mysterious and for a time defy the skill of the detectives. Suspicion, however, strongly points to the niece of the landlord as having stolen the money to assist her lover, who leaves the place on the night of the robbery. For several years she endures the disgrace of the charge, and is not vindicated until the return of her sweetheart, and then only by the advice of a "crook" who knows the real criminal, and who boasts that although he is a bad 'un, he never wronged a woman. The hostler of the Ring o' Bells is the guilty one, but he succeeds in covering his tracks until the culmination. Minnie Castle assumes the role of Laura Doone, the falsely accused. She brings to the part the joy and vivacity of love, affection for her uncle, and the consciousness of innocence.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Harry Webber Comedy co. all last week to good business. Maude Atkinson 9th, five nights; Haverly's Home Minstrels 15th; Strakosch Opera co. 16th.

Items: William E. Betts, late of the John Dillon party, is on the road ahead of the Maude Atkinson co.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Andrews' Strogoff co. 1st to crowded house. Frank I. Frayne 2d in Si Slocum. Home talent rendered The Mikado 5th and 6th in excellent style, Ernest Leseure as Poo-Bah and Ad. Samuel as Ko-Ko being worthy of special mention.

ENGLEWOOD.

Opera House (John B. Lanyon, manager): A Brave Woman co. 4th and 5th to very fair business first night and an exceedingly good second. The cast, taken as a whole, is very good indeed. Salsbury's Troubadours 20th.

BLOOMINGTON.

Durley Theatre: Patti Rosa 2d, to large and well pleased audience. Rag Baby 4th, to packed house.

Opera House: Henry Chanfrau in Kith 5th; good business.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): A large audience 5th demonstrated that the Arkansas Traveller had lost none of its drawing powers. The co. is unusually strong this season, and Henry Chanfrau as Kit is fast becoming as great a favorite as his lamented father. J. K. Emmet 20th.

PEORIA.

Grand (Lem H. Wiley, manager): Hoyt's laughable absurdity, A Rag Baby, by Co. No. 2, 5th, 6th and matinee, to the capacity of the house. Salvini as Othello 13th. This will be the dramatic event of the season.

Squibs: Last exhibition of Panorama of the Battle of Gettysburg 5th. Will be shipped to Kansas City. The venture was a failure.

KANKAKEE.

Arcade Opera House (Col. Al. C. Clark, manager): Patti Rosa in Bob Feb. 27, to large and well pleased audience. Miss Rosa's song, "My Caroline," brought down the house. The Rock Band Concert co. to a full house 5th.

INDIANA.

INDIANAPOLIS.

At the Grand the week and the Corner Grocery were opened by Dan Sully on Monday night. The severity of the weather worked against the patronage. Sully is a good comedian of clear and conscientious methods; but the company was bad, few of last year's support being retained. The Kid of Master Malvey was good, but he is growing to be an unabridged edition. If Sully can find a pocket edition of Malvey he will have a fitting companion. On the 4th the local Hibernians held a celebration on account of the Emmett anniversary. Of course the house was crowded. Week of 8th, Frank Frayne; 15th and 16th, Janish; 17th, Salvini; 18th, probably a benefit for F. G. White; 19th and 20th, Annie Pixley; 22d, Kersands' Minstrels.

At English's the Redmund-Barry co. produced A Midnight Marriage and The Gold Nugget during the entire week. The audiences were only fair, but the co. is a good one and deserved better patronage.

The museum has drawn satisfactory crowds to see N. S. Wood in Boy Detective. Week of 8th, Esmeralda.

Elbow Shots: The Zoo will probably be redeemed if the efforts of the new management are successful.—Gilmore's name has been dropped entirely from all printing.—One of J. B. Doris' elephants broke loose from his moorings and drifted around the North side of the city, doing great damage to the shade trees, shrubbery and fences.—The Dickson-Morris Dog Show difficulty has been compromised satisfactorily—Morris paying about $1,200 for the balances due Dickson and sundry others. He has now leased the dogs and ponies and expects to make enough to buy them back.—The *Herald* has absorbed the *Scissors* and adopted the departmental features of the latter.

EVANSVILLE.

Opera House (T. J. Groves, manager): Bennett-Moulton Opera co. last week to excellent business, crowded houses being the rule. Change of opera each evening. Louise Eissing deserved special mention. Kersands' Minstrels, 13th. Salvini, 15th

Bushnell's Museum: Howard's Uncle Tom's Cabin to good business during the week.

Gossip: Your correspondent visited Owensboro, Ky., last week and saw Minnie Maddern in In Spite of All. Largest house of the season. During the evening he saw one of those unfortunate accidents which often cause the loss of life. A row of seats in the gallery broke down, causing several of the occupants to fall to the floor. A cry of fire immediately followed, and then a general stampede. Several women fainted. Order was finally restored and the play proceed. Many of the audience, however, left the house.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Minnie Maddern, in In Spite of All, attracted a $ 00 house Feb. 27, and a better satisfied audience never left the building. Miss Maddern, always a favorite here, added many new friends. Twice recalled. Her support was excellent. John T. Sullivan proved himself a sterling actor, and Cyril Scott, as the brother, created a very favorable impression. Michael Strogoff packed the building 4th. Receipts $849. Some of the people were compelled to play three or four parts, and only about half the special scenery was used. Devil's Auction 13th; Salsbury's Troubadours 19th and the Naaid Queen 22d.

Academy of Music (Brady and Garwood, managers): Reiley's Widder played to good business 1st, 2d and 3d. There are several really good variety performers in the cast. Laura Dainty in A Mountain Pink filled rest of week to only fair business. Week of 8th, Bennett Matlack co.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers): Strakosch Opera co., 1st, in Faust. Very large and fashionable audience. General satisfaction. Daniel Sully, 4th, in Corner Grocery, to large business. Very enthusiastic audience.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The Wilbur co. played a week's engagement at cheap prices to large and well pleased houses. Edwin Arden in Eagle's Nest 11th, 12th and 13th.

KOKOMO.

Opera House (H. E. Henderson, manager): Frank I. Frayne in Si Slocum, 4th, to good business. Hilderbrand, the reformed outlaw, in Cryptogram of Prison Lie, 11th; Mr. and Mrs. W. J. Florence 18th.

VINCENNES.

Green's Opera House (Frank Green, manager): Prof. Reynolds, mesmerist, week of 1st. His exhibitions were the most marvellous ever seen in this city. Large business. The Bennett-Moulton Opera co. began a week's engagement 8th.

SHELBYVILLE.

Blessing's Opera Hall (DePrez Brothers, managers): Hildebrand's Illustrated Cryptogram to good house 2d.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Frank I. Frayne, in his New Si Slocum, 1st, to fair-sized audience. Well-pleased.

ANDERSON.

Doxey Music Hall (Taylor Durbin, manager): Dan'l Sully's Corner Grocery 5th, to large business. Pleased everybody. Maid of Arran 17th.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Robert McWade played a return engagement 1st and drew a good house.

Personal: Signor Liberati and Signor De Brazzi have been spending a week in the city.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Rehan's Night Off made its first appearance here 3d. Packed house. The play is a crispy, rattling comedy, full of funny situations, and from the start to the finish caused continuous laughter. Silver King, 17th.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Robson and Crane in Comedy of Errors to two of the largest and best pleased audiences of the season Feb. 26 and 27. Baker and Farron to fair houses only 1st. The Mikado was presented by the Juvenile Mikado co. in an excellent manner to small but highly pleased audiences 2d and 3d. Kiralfys' Black Crook, 11th and 12th.

KEOKUK.

Corydon F. Craig, manager of the Gillis Opera House, Kansas City, Mo., has leased the Keokuk Opera House for three years, and takes possession April 1. Dr. R. Craig, of this city, will act as local manager.

DUBUQUE.

Opera House (Duncan and Waller, managers): Fowler and Warmington's Skipped by the Light of the Moon, 2d, to large house. The performance was good and elicited considerable applause.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Feb. 27, Harrison and Gourlay gave Out of the Frying-Pan Into the Fire to a good house. Jeffreys Lewis made her first appearance here 2d and 3d in Forget-Me-Not and Odette. Miss Lewis was greeted by good houses. She is a fine actress in the emotional, and is supported by a strong co., with Harry Mainhall in the lead.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Bartholomew's Equine Paradox week of 1st, to fine business. Audiences greatly pleased. Salvini in The Outlaw, 12th.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Feb. 27, Arthur Rehan's Comedy co. in A Night Off, to good business; which was deserved, as the play was one of the most entertaining seen here in a long time, and the troupe representing it first-class in every respect. M. B. Curtis in Sam'l of Posen and Spot Cash, his latest success, 1st, 2d. Large and well satisfied audiences.

Grand Opera House: Alice Harrison in Hot Water, one of the latest and best of that class of plays, 4th. Miss Harrison is too well known to need any commendation from an out of town source, so suffice it to say that the audience was large, the play lively and jolly from the start, and the support far better than most stars out in this western wild can boast of.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Minnie Maddern in In Spite of All played to about half houses the opening nights of the week. The star, the co. and the play were more than satisfying. Annie Pixley presented M'liss and her new play, Zara, the remaining nights. Medium business after Thursday night, upon which occasion the performance given for the benefit of the Elks literally crowded the house to the doors. The popular little actress increased the favor she already enjoys by her spirited impersonations and magnificent voice. Janish, 8th.

Masonic Temple Theatre (Whallen and Bourlier, managers): Fanny Davenport, supported by Mantell in Fedora, drew two very large houses. Lillian Lewis, with a good co. in The Creole, drew light houses to the close of the week. Peck's Bad Boy, 11th.

Harris' Museum (P. Harris, proprietor): A Wife's Honor was the attraction. Co. good; business large. Two Nights in Rome, 8th.

New Grand Theatre (J. P. Whallen, proprietor): May Adams' Chinese Minstrels, a first-class, though somewhat spicy, variety troupe, gave a good bill to very satisfactory business. Jennie Meade's dancing and Lillie Allen in song-and dance may be mentioned as features of an all-round good programme. Arizona Joe 8th.

Items: P. Harris is in town. He hads his interests here well attended to by Manager Bryton.—Dolly Foster, a Louisville girl, does a neat turn with the May Adams co.—Will S. Hays has issued a small book of songs and poems, with an announcement that he will head a minstrel organization next season. He does not do things by halves, and it will be a good one.—Messrs. Meredith, Daly and Hunter, of Annie Pixley's co., revive recollections of Ranch 10, the worst play—but no! —Gene Elrod's annual benefit occurs April 15. Sol Smith Russell will assist.—There is said to be trouble in the May Adams co. on account of jealousy among its members.—A Wife's Honor has a great variety of printed matter. A very large stand gives decided prominence to the opinion of THE MIRROR as to the merits of the play.—There is no trace of the Gilbert Vaughn of Called Back in Mantell's acting in Fedora.—The Elks' benefit Thursday was marked not only by large attendance, but by evident interest as well. Miss Pixley was presented with a basket of flowers and a beautiful Elk pin of tasteful design. Manager Macauley was called upon the stage and presented with a stand of flowers and with thanks for favors. Although taken by surprise, the facetious nature of which a portion of the presentation speech partook was responded to in kind. Much interest is felt in the Order. Its membership is increasing. Its quarters are luxurious, and individual interest is alive. One member has caused to be made a magnificent jewel of original and unique design, studded with diamonds and appropriately inscribed.

OWENSBORO.

Opera House (Conway and Pedley, managers): Mme. Fry's concert, 4th, to $210. Minnie Maddern 5th, to $315, although it was a rainy night.

MAINE.

PORTLAND.

Theatre: The Dalys played their return engagement 3d, and an overflowing house welcomed them in their Vacation. The fun throughout the piece was fast and furious, and it is useless to deny that they are artists in their line of business. The encores were numerous and hearty. The Dalys are clever people, and are certainly booming in this section.

It is Said: That George Knight and his charming wife are coming in Over the Garden Wall.—That George C. Miln cancelled on account of disastrous business.—That Mr. J. B. Moore, one of our most popular critics, met a severe accident, that confined him within doors.—That the last entertainment in the Stockbridge course comes next week.—That the Dalys lost a night in this State owing to a snow blockade.—That Lelia Farrell is a success in Oxygen.—That Gilbert's Opera co. is to return shortly and give us The Mikado.—That it has been a hard Winter for theatricals in Maine.

MASSACHUSETTS.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): On the 5th Uncle Josh entertained his usual good house, ably assisted by his excellent co., the singing and dancing of Edith Murilla gaining merited applause. T. P. W.'s Minstrels, 6th, had one of the largest houses of the season and provided an excellent bill. The Knights in Over the Garden Wall 13th; Stetson's Mikado co. No. 1 (return date) 17th.

Ticks: Your correspondent would acknowledge courtesies received from Manager F. G. Berger, Uncle Josh and George Primrose. Says the latter, "THE MIRROR'S our stand-by, THE MIRROR we swear by."

FITCHBURG.

Opera House (F. A. Currier, manager): Myra Goodwin in Sis 1st; small houses, co. good. Louis Aldrich in My Partner to fair house 3d. Atkinson's Aphrodite co. 5th; co. fair.

NORTH ATTLEBORO.

Wamsutta Opera House (H. B. Davenport, manager): Louis Aldrich in My Partner 4th. Best of satisfaction, but light houses.

SALEM.

Mechanic Hall (Andrews and Co., managers): Bennett and Moulton's Opera co. gave light opera all last week to crowded houses. Low prices.

HAVERHILL.

Academy of Music (James F. West, manager): A fair-sized audience greeted Louis Aldrich in My Partner 2d. T., P. and W.'s Minstrels, 3d, drew a very large house and gave a fair performance. Adamless Eden, 4th, also drew a very large house and gave good satisfaction. Mr. and Mrs. George S. Knight 11th; Young Mrs. Winthrop co. 16th; Margaret Mather 20th.

LAWRENCE.

Lawrence Opera House (Win G. Merrill, manager): The Gaiety Burlesque co. presented An Adamless Eden, 6th, to a large audience. Alice Townsend as Peter Blobbs, Esq., is deserving of special mention, her acting being very fine. Billy Barry's Irish Aristocracy 13th.

NATICK.

Academy of Music (Edgar Hayes, manager): Owing to a local fair Atkinson's Comedy co. played Aphrodite to poor business. The skit is very funny.

TAUNTON.

Music Hall (A. B. White, proprietor): Mr. and Mrs. George S. Knight presented Over the Garden Wall 1st to a large audience. George W. Munroe as Our Bridget was very funny and shared the honors with the stars. The rest of co. fair to good. Myra Goodwin appeared in Sis before a fair house 4th. George Richards is the only one of the co. worthy of special mention. Miss Goodwin's songs and dances were repeatedly encored.

Items: The Catholic Bishop of the Diocese of Providence, R. I., has issued an edict forbidding all Catholics from attending any theatrical performances during Lent. The diocese includes Providence, Pawtucket, Woonsocket and Newport in Rhode Island, and Fall River, New Bedford, North Attleboro and Taunton in Massachusetts.

BROCKTON.

City Theatre (W. W. Cross, manager): Denman Thompson as Uncle Josh, 3d, played to the largest audience that ever assembled in this house. Louis Aldrich, supported by a good co., presented My Partner to a fair house 5th.

Item: Manager Cross deserves praise for the success attendant upon the theatre trains he runs after the performances.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): C. D. Henry's People's Theatre co. closed its second week to good houses. Prices reduced to ten and twenty cents.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Ada Gray, 3d; small house, though well pleased. Myra Goodwin, as Sis, 5th, had one of the smallest houses of the season. The star is a charming little dancer, and with a better play would undoubtedly make a success.

Roasted and Ground: Rachel Noah and a party from Boston gave The Colleen Bawn, 3d, in Liberty Hall to a crowded house. Ten cents a head.—Manager J. T. Maguire, of the Myra Goodwin co., says he shall close for the season this week. He has been playing to wretched business since the last of September. He is confident that he has one of the finest stellar attractions on the road. Miss Goodwin is barely sixteen, and shows remarkable capabilities for one of her age.—Arthur S. Anthony is alternating his time between this city and Boston. He has severed his connection with the Helene Adell co. and is raising an organization of his own. Marie Prescott has been negotiated with by him, but with what result is not known.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Lizzie Evans is a clever little woman and she made hosts of friends 4th and 6th. Her support is above the average.

Huntington Hall (John F. Cosgrove, manager): Tom Addison, formerly of this city, produced his Aphrodite, an adaptation of Anstey's Tinted Venus, 6th, which was well received. Lillie Bate scored a great hit as the statue. Bennett and Moulton, 15th.

HOLYOKE.

Opera House (Chase Brothers, managers): Haverly's Minstrels 1st; well-filled house; lively entertainment. The event of the season was Mr. Barrett's appearance in Boker's tragedy, Francesca da Rimini. He was supported by an excellent co. Whole house was sold in advance, and the entire receipts exceeded those of any single entertainment since Edwin Booth appeared last season.

CHELSEA.

Academy of Music (James B. Field, manager): Frank Mayo in Nordeck 1st (return engagement) for benefit of Firemen's Charitable Association. Full house; performance excellent, as usual. Lizzie Evans made her first appearance here 5th, in Fogg's Ferry, and pleased a good-sized audience. Knights in Over the Garden Wall, 12th; Margaret Mather, 15th; Harrison and Gourlay, 27th.

Item. Steve Corey of the Lizzie Evans co. accepted an invitation from the Chelsea Protective Society to their annual sociable after the performance Friday evening and contributed to the entertainment by telling a humorous story.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Clio this week.

Whitney's Grand Opera House (Charles E. Blanchett, manager): Starr's Comic Opera co. drew crowded houses at evening performances. The Mikado was the best done; the other operas were presented very poorly. Theatre closed this week.

The Princess' Theatre (Charles A. Shaw, manager): Burr Oaks was given eight performances during the week; light business. The theatre will be remodelled into a Battle of Gettysburg and be ready for patronage in about three weeks.

Squibs: Maggie Claire, Detroit's gymnast, has begun an engagement at the Royal Gymnase at Paris.—Mr. and Mrs. Harry C. Barton have returned for a few weeks. Mr. Barton has signed with Edwin Booth to play juveniles next season.—L. Partscher, formerly clerk of the Griswold, who has many friends among the profession, is now head clerk of Sweet's Hotel, Grand Rapids.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Rag Baby to good house 10th.

Item: The stockholders of our house have leased the house and everything connected therewith to Mr. Reynolds, former manager, for a term of three years from March 1, and he is going to run it on his own hook.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Gilmore's Devil's Auction repeated its last year's success by packing the house 4th and 5th. The cast did all that was required of them most acceptably. Dylyn, as Toby, introduced a few songs, which were warmly encored. The ballet, led by Mlle. Spinafenta, was small but well drilled.

BAY CITY.

Rink Opera House (John Buckley, manager): Devil's Auction 3d, to large audience.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Devil's Auction was played to standing room only 2d. Seven times in succession that the managers of the house have displayed the legend.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Robson and Crane opened 1st for an entire week of the grand revival of the Comedy of Errors, and during the whole engagement every seat in the house has been occupied. The satisfaction of the audience has been supreme. To the writer the very elaborate scenic effects seem to weaken the strength of the production. The Antipholi of Messrs Harris and Handyside were almost exactly alike in make-up and bearing, as were the Dromios, and rumor has it that these parts have been, on one occasion at least, exchanged, without a dozen people in the house knowing of it. The Ægeon of Charles Hanford was excellent, as was all the work done by the ladies of the cast, excepting it may be the ballet, which was rather inclined to clumsiness than grace. Of the scenery, by Hoyt and Goatcher, and the mechanical effects, by Benson Sherwood, too much cannot be said in praise.

Odds and Ends: You have probably heard ere this of the collapse of the Mapleson troupe on its way from here to St. Louis, and of its cause. Mlle. Nordica stopped here for a week to attend her sick mother, who lay at the West Hotel very ill, and Hauk probably took occasion to use her falling out with Ravelli as the sleep-walking of the Ghost as an excuse for not going on. The result, at least, is not at all surprising, as it was all in the air while they were playing their engagement here.—The new and elegant Exposition Building, with which we are soon to be favored, will probably contain room for such musical attractions as now tax too severely the capacity of the Grand, such as Gilmore, Thomas and Mapleson concerts.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Maggie Mitchell presented Maggie the Midget, Pearl of Savoy, Little Barefoot, Lorle and Fanchon. No lady in the profession has so strong a hold on the general public. She is as sprightly, vivacious and charming as ever in her various roles. Large audiences. The audience seemed to be greatly taken with her new role, Maggie, the Midget, which she plays admirably. Of the support, Mrs. D. B. Van Deeren is a conscientious actress, and plays her roles with neatness and finish; Mrs. E. A. Eberle and R. F. McClannin were exceedingly good, and met with great favor; Lillian Andrews and Minnie Galloway are attractive, and finely sustain their roles; Charles Abbott and James T. Galloway deserve favorable mention. Week of 8th Robson and Crane in Comedy of Errors.

Olympic Theatre (Edwin P. Hilton, manager): Week of 1st Lang's Comedy Comiques. Good co. and neat entertainment. Attendance fair.

WINONA.

Philharmonic Hall (W. E. Roberts, manager): Howarth's Hibernica, consisting of a small panorama and a few specialty people, gave fair satisfaction to a packed house, 3d.

MISSOURI.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): Pygmalion and Galatea was presented by Lilian Olcott and competent support to a light house 3d. J. K. Emmet in Fritz in Ireland tested the capacity of the house 5th. Alice Harrison in Hot Water had fairly good business matinee and night 6th. Joseph Proctor comes 10th and 11th. Vescellius Opera co., 15th, 16th. Mendelssohn Quintette Club (under auspices of Sedalia University), 20th. Boston Ideals, 22d; Katie Putnam, 26th and 27th.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Baker and Farron presented their new play, A Soap Bubble, to large business. As a vehicle to present Baker and Farron, this new play will probably please. Arthur Rehan's co. presented A Night Off 4th. This refined comedy was a great relief from the general run of comedies, so called, but which would be more properly denominated as horse-play, that we have been deluged with lately. Mr. Rehan's co. rendered the comedy very nicely. Business fair, notwithstanding a very disagreeable night. Jeffreys Lewis, 13th; Shadows of a Great City, 15th, 16th; Mixed Pickles, 30th, 31st.

Items: The Boston Quintette Club gave one of their enjoyable concerts at Mendelsson Hall, 3d, to business much lighter than they merited.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Lilian Olcott 5th, played Lynwood and gave best of satisfaction.

HANNIBAL.

Park Opera House (J. B. Price, manager): Joseph Proctor played Virginius 3d, and Nick of the Woods 4th, to starvation business. J. K. Emmet, 15th, and M. B. Curtis 24th.

NEBRASKA.

LINCOLN.

Opera House (Fred. Funke, manager): A Night Off, by Arthur Rehan's co. to only a fair sized audience, 1st. This was the first appearance of the co. here. The play gave general satisfaction. Business for February has been very good, and the attractions have been fully up to the standard.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): Harrison and Gourlay in Skipped by the Light of the Moon to good business, 3d. Very appreciative audience. The Firmin-Jack Comedy co. opened a three nights engagement, 4th, to small house. Bad weather. Evening of 4th, The Private Secretary; 5th, The New Madelon; matinee 6th, Lady of Lyons; night of 6th, [illegible] Coming. Alice Oates Opera co. 13th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Lizzie Evans in Fogg's Ferry to a small house [illegible] Will return 20th. The front seats were well filled [illegible] 3d. Adamless Eden was presented. Mr. and Mrs. George Knight in Over the Garden Wall, 5th and [illegible] to fair houses.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Cora S. Tanner, supported by Colonel Sinn's co., produced Alone in London 4th, 5th and 6th to large houses. The co. is an excellent one and made all that was possible out of a very fair melodrama. Miss Tanner received a number of recalls. W. J. Ferguson, Walter Reynolds, W. Herbert and Alf Fisher were very good in their respective parts. Ada Dwyer, as Tom Chickweed, drew repeated applause for the really excellent manner in which she portrayed the good-hearted lame vagabond. Jennie Satterlee is too well known to need praise [illegible] Gracie Hathaway is also worthy of favorable mention. A Prisoner for Life, with J. B. Studley in the title role, opened to an excellent house 8th. The co. and scenery are very good. The members of the supporting [illegible] particularly noticeable were Messrs. Glenney and [illegible] well and Master Martin. [illegible] Rochelle and [illegible] Neville did good work, and the piquant style of Miss [illegible] Wren won her many admirers. Next week is divided between Lehnen and Bateman's Romany Rye and Louise Pomeroy in Romeo and Hamlet. The following week Harry Lacy and Louise Balfe in two plays, Planter's Daughter and Dagmar.

Items: William Rightmire was here last week. [illegible] making arrangements for producing a new play called The Mighty Million; or, The Knights of Labor. [illegible] Rightmire is suffering from a bronchial affection.—At Wareing's Theatre, Hoboken, Last was produced by Estelle Clayton last week. She was supported by [illegible] W. McCready and a good co. Good business. [illegible] week the Hobokenites contemplate Ten Nights in a Bar-room.

NEWARK.

Grand Opera House (Leonard Grover, manager): [illegible] Williams did a good business three nights last week with Oh, What a Night! The piece is [illegible] "oh such precious nonsense." On Monday [illegible] performance was given by [illegible] On Tuesday Clara Morris played Article 47 [illegible] house. The great actress had a grand [illegible] but she is evidently physically incapable of doing justice to the part of Cora. On Thursday, Friday [illegible] Saturday Peck's Bad Boy filled the bill. [illegible] Haverly's Minstrels and Fred. Warde [illegible] booked.

Newark Opera House (Fred. Waldmann, manager): M. B. Leavitt's Double Star co. opened here on Monday to a packed house. The combination [illegible] includes Morosco and Gardner, the Marvell [illegible] Joe J. Sullivan in Maloney's Visit to America [illegible] week, Hallen and Hart's First Prize Ideals [illegible] sively billed.

Library Hall (Miss Maggie McL. Eager, manager): A very clever children's Pinafore has been [illegible] short season here to good business. The little [illegible] decidedly clever and have deserved the [illegible] have attained. The choruses were [illegible] and the drill excellent. Miss Eager is entitled to [illegible] praise.

TRENTON.

Taylor Opera House (John Taylor, manager): [illegible] S. Tanner and a competent co. presented Alone in London 2d and 3d to big business. [illegible] Dumpty co. was greeted by packed houses [illegible] The performance was fair.

PATERSON.

Paterson Opera House (M. C. Bate, manager): The week just closed has been a [illegible] oner for Life played the week, with [illegible] to big houses, notwithstanding [illegible] rinks and balls. Miss Emma Abbott [illegible] return date 12th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): After an absence of nearly six years [illegible] concluded to again try his fortune in Albany [illegible] peared on Monday evening last in [illegible] When the gentleman made his last [illegible] visit it was to an audience of about a [illegible] that time, as rumor hath it, he made a [illegible] dose of our streets from his [illegible] made and vows are broken, and [illegible] ing in this case must be a source of [illegible] to the tragedian, as he was greeted by [illegible] during his short stay of two nights [illegible] given on Tuesday evening. The [illegible] nights were enthusiastic and even [illegible] plays were found to be of excellent [illegible] struction, but the elaborate stage [illegible] were prepared were [illegible] The cast as a whole was [illegible] taining elicited much favorable [illegible] ness. But when we come to Mr. [illegible] ways the clash of differing opinions [illegible] of almost any other, one seem to follow [illegible] ance. Certain, however, it is that [illegible] among his audience last week to give him a [illegible] welcome. Thursday brought Louise [illegible] Friday evening was devoted to [illegible] Camille was seen at Saturday [illegible] pleases the element in the [illegible] Richard III. was [illegible] ing. Miss Pomeroy was seen here [illegible] weeks ago at one of the cheap theatres [illegible] unfortunate circumstances of a [illegible] poor co. did remarkably well [illegible] able notices. The engagement just [illegible] fortunate in respect to houses, but [illegible] in regard to supporting cast. Of the [illegible] character of Rosalind, much can [illegible] praise; something of heroic stature [illegible] weigh the defects a hundred to one [illegible] so pronounced deserves [illegible] tion from managers. Her Camille was [illegible] praiseworthy performance, and the only fault, if [illegible] may be called, was a trifle too much of the [illegible] the death scene. Her Lady Anne, in Richard, was [illegible] sifted and graceful performance, but [illegible] abilities. The support, with the exception of [illegible] llott and Genevieve Lytton, was [illegible] made an excellent Ghost in Hamlet, a fair [illegible] the same play, but made [illegible] work of [illegible] Richard. Miss Lytton was acceptable in all her parts, particularly as Ophelia. Black Hussar comes for [illegible] day and Saturday.

Museum (Jacobs and Proctor, managers): The [illegible] and Stephens comb. in Without a Home did [illegible] mous business last week, and the performance [illegible] very good for a cheap entertainment. This week [illegible] the Australian Novelty co., and a large week is anticipated.

Brevities: The Academy of Music will reopen on Monday next with the Thompson Opera co.—E. Jones' James troupe is at the Central Theatre.

BUFFALO.

Academy of Music (Meech Brothers, managers): Week of 1st, Nat Goodwin's Skating Rink, drew [illegible] fairly. Joseph Murphy this week; A Tin Soldier next.

Court Street Theatre (H. R. Jacobs, manager): Belle Moore in A Mountain Pink 1st, 2d, 3d. Business considerably lighter than has ruled at this house of late. The last half of the week, Louise Sylvester in A Hot Time. Good business. John A. Stevens this week.

The Adelphi (T. E. Snelbaker, manager): [illegible] Snelbaker's Own co. had a successful week 1st. [illegible] Woods' Electric Congress this week.

Items: The business of the Australian Novelty co. at the Museum last week was very large. Some evenings not even standing room was offered, and at all performances the seats were occupied. The co. is an excellent one. The Stranglers of Paris week of 8th.—An afternoon paper last week published an interview with Goodwin wherein he vows to give Buffalo the go by in future.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The D'Oyly Carte Opera troupe appeared in The Mikado, 4th, 5th, and 6th, to large audiences. The piece was produced in excellent style and gave great satisfaction. The McCaull co. in the Black Hussar, 11th, 12th and 13th. Next week Stranglers of Paris at low prices.

Academy of Music (Jacobs and Proctor, managers): The past week George C. Boniface appeared as Tom Badger in the Streets of New York, to large houses. This week Pauline Markham; next, the Australian Novelty co.

Casino: This house is doing finely. Last week straight variety. This week Lilly Hall's Burlesque troupe.

Items: G. C. Boniface, G. R. Clark and E. M. Gardner, of the Streets of New York co., and J. A. Maxwell and Frank Edwards, of the Academy, were initiated into Rochester Lodge of Elks, 3d.—A fine array of local talent has volunteered to appear at Milt Barlow's benefit at the Grand.—Another link has been added to the chain of Jacobs and Proctor's enterprises, they having on the 6th leased the Grand Opera, Syracuse.

HARLEM.

Mount Morris Theatre: Hallen and Hart's Ideals drew a big house Monday night. Good co.

Comique: Templeton's Mikado to a good house.

TROY.

Rand's Opera House: Sol Smith Russell, [illegible] with Frank Lawton, kept two large and fashionable audiences in good humor during his performances of [illegible] McKusick 2d and 3d. Entire satisfaction [illegible] dict. Lester and Allen's Minstrels appeared [illegible] 4th, to a crowded house. The principal [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Cooper, John
Curtis, Jewel P.
Chance, Mrs. Eva L. (2)
Cornis, G. H.
Called Back, Stage Mgr.
Conklin, C. J.
Conklin, Miss Georgie
Cadenas, William
Conner, F. C.
Capital Prize (Mgr.)
Cowan, J. E.
Coy, John E.
Clayton, Max
Clay, Cecil
Cable, Minnie
Coleman, Thomas
Cohen, Spencer M. (4)
Cushman, Harry W.
Coyle, Hugh
Christie, William C.
Carver, Dr. W. F.
Duffy, Will J.
Dyer, Mrs. J.
Driscoll, Harry (2)
Duncan, Kennedy
DeRosa, J. (2)
DeDion, S. (4)
Davis, W. R.
DeBrousse, Louise
D'Arcy, H. A. (4)
Devere, Elsie
Davenport, Edgar D.
Dickinson, Anna
Edings, William
Exeter, J. K.
Edwards, Edith
Edgerly, William
Elliott, Adelaide
Elsner, J. S.
Emery, Alice May
Eytinge, Rose (2)
Evans, Frank (2)
Ferrill, Owen
Ford, Charles
Foster, Louise (2)
Frohman, Daniel
Fletcher, C. W.
Ford, F. W.
Field, Florence
Frazier, Mgr. Robert
Filkins, Col. Robert
Frohman, Charles (2)
Freeman, Max (2)
Foote, Richard
Goodwin, Mgr. Myra
Griffin, Gerald
Glover, James F.
Goodwin, Mattie
Goodwin, F.
Gates, Annie
Grisel, L. R.
Gray, Neil
Gardner, Lina
Gill, William (2)
Gunter, A. C. (2)
Gardner, F. L. (2)
Gleasford's Minstrels
Gemin, Leslie
Gilmore, Jack
Graham, C. W.
Girard, Julian
Goldenstein, Mamie
Gibson, Frank
Gardiner, C. R. (4)
Granger, Maude
Hawley, Jeffrey
Hudson, Millie
Hays, J. B.
Howe, J. P.
Horne, James A. (2)
Hardy, J. F.
Hill, Mrs. C.
Hill, A. D.
Hardie, James (2)
Hanson, Thomas W.
Hall, John L.
Henriques, A.
Hamilton, Flo
Hunter, T. M.
Hilliard, H. H. (2)
Hopkins, Mr.
Howe, Annie
Henderson, Clara
Harold, Janet
Irwin, Mollie (2)
Jackson, C. J.
Jones, G. G.
Jones, E. E.
Johnson, Joseph (2)
Johnson, Lawrence
Jessop, John B.
Jones, J. K.
Jones, Minnie
Kunkis, George
Kennedy, George
Kirke, Charles
Lynn, B. O.
Lester, Louise
Lawrence, F. G. H.
Lee, Henry
La Croix, Emeline
Lee, Harry
Lindsay, John L.
Ludlow, E. B.
Lane, John
Lieb, Beatrice
Langdon, T. J.
Lawrence, Laurie
Lamb, Arthur
Lynch, George W.
Lawrence, Henri
Lee, Willard
Lawrence, Atkins
Livingstone, Flora
Laurence, B. W.
Lewis, George M. (16)
Legrand, Eugenie
Life's Mistakes (Mgr.)
Lewis, Jeffries
Lazare, Marius de
Montaine, Clarence
Maguire, J. T.
Maginley, Ben
Matox, S.
Meyer S.
McAdow, Mr.
Mellon, John A.
Montgomery, Robert P.
Medinger, Mrs. T. C.
Metcalf, Mrs. C. J.
Mayo, Frank
Moore, Adelaide
Martin, Sam
Mitchell, Maggie
McMillen, John
Marshall, Sam
Manley, Lawrence
Murray, Emma F.
Murray, J. W.
Murphy, J. B.
Mayer, Fred
Morrissey, J. W.
Mitchell, George
Mann, Miss A.
Milliken, J. B.
Minty, Robert
Mordaunt, Mrs. M.
McGrath, Frank
Mayo, Ed.
Mack, James
Milton, William H.
Meader, F. G. (3)
Morris, J. H.
McNamara, P. J.
Mitchell, Florence (3)
Montford, Manager
Miller, Florence F.
Morton, Wm. M.
Manfred, Louise
Miner, Charles
McWade R. W.
Murphy, John S.
Mapleson, Colonel
Mitchell, Joseph
Nagle, J. E., Jr.
Nolan, J. W.
Nannery W.
Nugent, E. J.
Nagle, Josie
Owen, Walter
Owens, E. A.
Osburg, E. S.
Osborne, Rose
Oakland, F. W.
Osborne, Miss Ger.
Oates, Alice (3)
Ottolengui, Helen
Packard, Minnie
Peakes, Mrs. J. G.
Perlman, Louis H.
Phelps, Minnie
Pomeroy, Louise
Paine, Adele (2)
Pickmans, G. H.
Plympton, Eben
Pendy, John
Poullett, Geo.
Pringle, C. W.
Price, George W.
Price, E. H.
Quigg, J. T.
Reissert, Edgar S.
Raffett, Mrs. R.
Rose, Frank Oaks
Robinson, Billy
Rosenbaum, E.
Ross, F. McCulloch
Roberts, C. W. (2)
Reeves, M. B.
Robbins, F. A.
Rowe, George Fawcett (2)
Russell, R. Fulton
Russell, John
Raymond, Alice
Robinson, Ida
Small, Frank A.
Sewell, Harry
Strakosch, Max
Siddons, Ida
Sheridan, Mr. and Mrs. W. E
Smith, J. W.
St. Quinten, Lizzie (2)
Solomon, J. H.
Strakosch Opera co.
Slade, S. J.
Shine, Giles
Simmonds, Mrs. L. (2)
Scott, William
Smith, Sidney
Sylvester, Louise
Sanford, Walter S.
Saylor, H. M.
Sullivan, Josie M.
Smith, H. W.
Sullivan, Joe
Sisson, O. P.
Smith, C. D.
Sollie, Ida, Florida
Seabrooke, Edward
Stevens, E. A.
Sothern, Ella
St. Aubyn, C.
Surridge, J. H.
Tom Thumb, Mrs.
Tannehill, Ed.
Tiffany, Annie Ward
Toulouse, Herbert (2)
Tremaine, Bessie (2)
Tuthill, Ben
Teegarden, W. A.
Underwood, A. R.
Vera, F.
Von Leer, Sara
Verner, C. E.
Vandenhoff, Charles
Webber, Tom
Wood, Katherine
Westford, R. O.
Wade, Lottie
Williams, H. M. (2)
Whelan, M. M. (4)
Wooderson, John L.
Williams, Fred
Wade, May
Wilson, George
Walsh, John
Wilson, Miss Billee
Wainright, Richard
Wainright, Marie
Webber, Harry
Warren, Hal (2)
Wilder, Marshall
Watkins, C. A.
Willard comb.
Wait, Marie
White, F. G.
Warren, Millie
Young, Bing S.
Young, Mary
Young, B. S.
Yorkes, Augusta

A Promising Outlook.

The Spring outlook is more promising at this present time than we have ever known it to be, and theatrical business must share in the general prosperity. By returns from thirty of our most important clearing-houses we learn that this country is better off by three hundred millions of dollars as compared with this time last year. Some of our smaller centres of theatrical enterprise, such as Kansas City, St. Paul, Minneapolis and St. Joseph, show an increase of thirty per cent over other seasons in general commercial affairs; and where commerce flourishes art shares in the profits. In the New England towns many of the mills and factories are beginning to run full time and on full wages, and the probabilities are strong that we shall have less of companies coming in and more of companies going out and staying out, than we have had of late. "Tis always darkest the hour before day," and the dawn of prosperity seems at hand.

We trust that brighter prospects will not mislead speculators into the grievous error of sending out bad plays or weak companies in the mistaken hope that flush times will make up for artistic shortcomings. No matter how brilliant a promise good times may seem to hold out, if the performance is not equal to the occasion, failure is inevitable. People will not spend their money on stupid shows, even though their pockets be full of dollars. And every year brings more knowledge and more difficulty of taste. Time was when almost any kind of amusement was good enough for our rural communities, but that time has passed or is still passing. Weak opera, dull drama, horse-play fun and impossible melodrama have had their time and are well nigh extinct. With the hopeful times let us see hopeful prospects of improvement, and the dark clouds that have so long overshadowed the theatrical horizon will turn their silver lining on the night in promise of a goodly day to-morrow.

American Nationality.

A dramatic critic in one of the large Western cities ascribes the falling off in attendance at the theatres under his observation to the absence of the home spirit and appeal to the national sentiment in the plays presented. There is obviously an undercurrent of feeling of that kind which requires to be appealed to. That this feeling increases, and is increasing, is shown in a vein of Americanism which has quite recently entered into our public amusements. In the American Opera, for example, it has found expression, if only in the hearty approval of the substitution of the language we speak in the place of foreign tongues. In every direction we see in public amusements a disposition to be in some sort national, and while due respect is still paid to the flag and the eagle as outward symbols of our patriotism, a deeper movement shows its fruits, and we begin to have something of a heartfelt domestic sympathy brought to the front.

One of our leading New York dailies has lately attempted to define in what our national literature consists at present and in what direction it may be expected to show itself in the future. The commentator takes for granted that the character of our people has not yet assumed a sufficiently definite shape for artistic purposes. Herein we think he errs. As well might it have been predicated a hundred years ago that the art of war had not been sufficiently developed in America to enable it to combat with the great war experience of England. This condition of things called for the genius of a Washington to evolve and symmetrize and to supply the required power and skill.

The same work now lies open to American authors, namely, to discover the germs of nationality, warm them into life and bring to light and harmonize the latent elements of natural life and feeling, and thus create the specialty of a national literature, drama and art. A singular turn has been given to this yearning by the act of one who perhaps may be held to be an eccentric. To this visionary it occurred that it would be a good idea to mix the soil of all the States and Territories in the Capitol Park at Washington. Having, by aid of the postmasters and other officials, secured the necessary earth, he blended it in a casket and on Washington's Birthday buried it in national ground, in the hope that he might perhaps see springing from it a national growth of special beauty and strength. Even from this peculiar incident we may derive a point available to the dramatist, poet, author and others who work in the many-sided fields of Art.

Universality in Art.

If any professional person in the world may be expected to be comical in his studies, observations and pursuits, it is the histrionic artist. In that ambition he is led by the great exemplar and guide of his vocation, Shakespeare, who by his authority of intellect and genius has made himself acceptable in every English-speaking and civilized land under the sun. The man who has the comical insight and scope of mind discovers that all nature reaches from one point to another and that every department of life has kindred filaments.

If anywhere these may be expected to concentrate, it is in the drama and the personations of the stage. There is no accomplishment, no knowledge that is not available to the actor of large scope. Our readers may perhaps remember an article published by us some time ago on "The Musical Element," representing it as pervading the universe and as a factor furnishing the undercurrent or undertone of all its movements. A most curious confirmation of that view is furnished by a passage in the recent inaugural address to the pupils of the Royal Academy of Music in London by Professor MacFarron, in which he referred to the fact that the forms of some shells and of some of the primitive plants are positively imprinted by the vibrations of the air, and according to the motions which stir this vibrating fluid the figures of the shell and leaves are traced upon any disc or plane which is sufficiently smooth to bear the imprint.

Thus it is that we find that music is at the root of creation, and that the beautiful objects which are cast in the first instance into the shapes they wear by the same impulse of the atmosphere which delights our ears in musical progressions and continuations. A pertinent application of these notes of nature is that every good actor and elocutionist paints with his voice and is writing inspired words upon the receptive auditor's ear and mind. By so regarding his art as making him kindred with all that is noble and harmonious, the actor dignifies his profession and is the peer of any man he meets.

Personal.

JEFFRIES.—Above is a portrait of Minnie Jeffries, who has in a very brief stage career shown ability that, properly directed, will bring her into prominence. Miss Jeffries has youth and beauty in her favor, qualities which, added to a good voice and histrionic talent, have made her performance of Pitti-Sing in The Mikado with the National Ideal Opera company this season decidedly popular.

HOOLEY.—R. M. Hooley is on a sick bed at the Glenham Hotel.

BEECHER.—Rosalba Beecher has married and retired from the stage.

JANISH.—Mme. Janish will open at the Boston Museum on Easter Monday.

SMART.—Harry Smart has become manager of the Newmarket Theatre, Portland, Oregon.

FORSYTHE.—Kate Forsythe returned to the city on Thursday and is at the Sturtevant House.

LYNCH.—Leigh Lynch has been engaged by Ed. Gilmore as business manager of Niblo's Garden.

MATHER.—Margaret Mather's manager has arranged for a Summer engagement in San Francisco.

RANKIN.—Mrs. McKee Rankin has been playing Nancy Sykes at her husband's theatre in San Francisco.

SANDERSON.—Harry Sanderson has fully recovered from his recent illness and is again attending to his duties.

STARR.—Hattie Starr, the Pitti Sing of Templeton's Mikado company, is lying seriously ill at her home on Fortieth street. She is threatened with pneumonia.

CLARKE.—George Clarke has written a local melodrama which he will produce in New York during the Summer.

MANN.—Harry Mann recently declined the offer of the management of the Baldwin Theatre, San Francisco.

DAVENPORT.—Last night, at Library Hall, Pittsburg, Fanny Davenport gave her six-hundredth performance of Fedora.

CLARKE.—Adele Clarke has left Maude Granger's company. She is to appear in Blackmail at the Standard Theatre.

JEREMY.—Lizzie Jeremy, who met with a severe accident to her ankle several weeks ago, is still confined to her home in Pittsburg.

MARSH.—George Marsh, one-time manager of the famous Marsh Children, with whom Louis Aldrich began his stage career, is in town.

SALISBURY.—Ella Salisbury has been engaged for the Janish company, taking the place left vacant by the retirement of Alberta Gallatin.

PAULDING.—Frederick Paulding is progressing toward recovery from the illness which necessitated his withdrawal from the Mather company.

WILD.—John Wild has been suffering from vocal difficulty induced by the exertion required in the rendering of Braham's negro melodies.

SANGER.—Frank W. Sanger will be the director of quite a large number of enterprises next season, several of which have not as yet been made public.

MOSLEY.—In spite of reports to the contrary, F. C. Mosley will continue with Lawrence Barrett until June 1, when the season closes in San Francisco.

RANDALL.—Adelaide Randall recently opened the San Marco Hotel Music Hall at St. Augustine, Fla. The Mikado was given to a very swell audience.

EVANS.—Virginia Evans has been engaged by Manager Fort, of Baltimore, for the Summer opera season in that city and Washington. She will sing contralto roles.

HAVERLY.—It is reported that J. H. Haverly, whose fortunes have somewhat revived, will build a beautiful country residence for himself and family in Auburn, Cal.

LEWIS.—Catherine Lewis, the one-time popular comic opera prima-donna, is successfully playing Pauline in Called Back, replacing Kate Claxton in the latter's company.

POOLE.—On Tuesday John F. Poole signed a lease by which he comes into possession of the Eighth Street Theatre. He will open it as a combination house on August 13.

EISSING.—Western audiences are pleased with Louise Eissing's Yum-Yum. Miss Eissing is a talented little lady belonging to the operatic forces of Bennett and Moulton.

DU SAULD.—Gabrielle du Sauld, a clever actress, who created the part of Stella, queen of the ballet, in Mme. Janish's play, is at liberty. She ought not to remain disengaged long.

MOORE.—Flora Moore and her company have met with ill-luck in the South. Her Toy Pistol seems to hang fire almost everywhere.

EVANS.—Lizzie Evans is meeting with marked success in New England, and will remain there a month longer, playing return dates. She will close her season in Canada.

MORRIS.—Clara Morris' season has not been particularly profitable in certain localities. Her reputation and her popularity are confined to the large cities and a few adjacent smaller towns.

GIBSON.—Miss M. E. Gibson, who has been recently singing in the Gilmore Band concerts, had a very successful tour with that famous corps of instrumentalists. Her reception was most flattering everywhere.

PASTOR.—Tony Pastor contemplates taking his first trip to Europe this Summer, during his vacation. He will make a tour of the Continent, combining business with pleasure, and keeping his eyes open for attractions.

WALCOT.—Mrs Charles Walcot, who is to play Belinda with the new Engaged company, was originally intended for the part by the author, W. S. Gilbert, who read the manuscript to her in London before its production.

BOUCICAULT.—Dion Boucicault paid a flying visit to this city from Boston on Sunday last for the purpose of looking after the preparations being made for the production of The Jilt at the Star Theatre next Monday night.

GILBERT.—John Gilbert says he has eaten oat-meal and milk for breakfast regularly during the past sixty years. He holds up his hands in horror when alluding to the cranky gastronomists who sprinkle sugar over their matutinal porridge.

MAGINLEY.—Ren Maginley will star in May Blossom next season as Uncle Bartlett instead of Tom Blossom. Mr. Maginley was originally cast for the part of the preacher, and it was only at the last moment that he was called upon to play the fisherman.

MATINEE.—A professional matinee of Forgiven will be given on Friday by Nat Salsbury and Frederic Bryton at the Windsor Theatre. No seats will be reserved—all members of the profession are invited, and those who come earliest will get the best places.

COWELL.—On the first page of THE MIRROR this week is an excellent portrait of Sydney Cowell, a clever and experienced soubrette actress, who has been identified with some of the best stock companies and travelling organizations since she first came to this country. Miss Cowell has a talent for writing as well as acting, and she has published a number of bright stories, sketches and verses.

AUSTEN.—Ramie Austen is seriously ill with brain fever at her residence in Thirty-fourth street. Owing to this affliction she has been unable to join the Jack-in-the-Box company.

BENNETT.—Charles Bennett, Adelaide Moore's leading man, has not yet engaged for next season. Mr. Bennett is an English actor of exceptionally wide experience and ripe talent.

BERNARD.—Bessie Bernard has joined the force of the New Orleans *Picayune*, where she will remain until the beginning of her season with Hoodman Blind. Miss Bernard is equally at nome in the newspaper office, in advance of a combination or on the stage.

HERON.—Bijou Heron has been specially engaged by Dion Boucicault for the last eight weeks of his season. She will play Phyllis in The Jilt, and will be seen in that character on Friday night in Boston. Emily Seward takes Miss Heron's place in Clara Morris' company.

POWELL.—Mrs. W. T. Powell, manageress of the Richmond (Va.) Theatre, deserves the thanks of the profession for her achievement in having expunged from the general tax bill of the Old Dominion the tax of one per cent. on the gross receipts of theatrical performances.

HOWARD.—Jennie Howard, a chorus-girl in McCaull's Philadelphia company, was recently called upon at short notice to play and sing Katisha, in The Mikado, Laura Joyce-Bell being ill. Miss Howard acquitted herself so well that rapid advancement will probably be her happy lot.

WEAVER.—During the Clara Morris engagement at Niblo's last week, Affie Weaver appeared in the leading role of The New Magdalen at the Wednesday matinee and as Camille on Saturday evening. Miss Weaver was successful in both performances, being repeatedly recalled.

PIXLEY.—Annie Pixley is a great favorite in Nashville. During her recent engagement there she received numerous presents, among others a silver tea service of six pieces and a point-lace toilet and pillow-sham set. Mr. Fulford, Miss Pixley's husband, was presented with a gold-headed cane.

LENNOX.—Walter Lennox is in the city this week. He says that the season with the Adelaide Moore company has been a pleasant one, albeit they encountered severe weather in the West. Mr. Lennox speaks in high praise of the managerial work performed by Harry Sargent, who is in charge of the tour.

WARSCHAUER.—A. M. Warschauer, one of the proprietors of the Windsor Hotel, San Francisco, where many professionals tarry, is in the city. Mr. Warschauer is a born and bred San Franciscan, and this is his first venture beyond the borders of his native State. The young man is wearing his first overcoat.

KEMBLE.—Frankie Kemble has been engaged by Manager Brotherton to play the leading part, Violet, in The Little Tycoon, at the Temple Theatre, Philadelphia. She is to enter the cast on March 29. It is not yet determined whether Miss Kemble will appear in the New York production at the Standard.

CONNELL.—While walking home after a performance of Fra Diavolo at the Arch Street Opera House, Philadelphia, one night last week, Edward L. Connell slipped on the ice and broke his leg at the ankle. He was taken to the Pennsylvania Hospital, where the bone was set. Next day he was removed to his home. Mr. Connell will be incapable of work for some time.

HENDERSON.—On Monday Mr. and Mrs. William Henderson left the city for a brief visit to Baltimore and Washington. Manager Henderson is not feeling well and he takes the trip for relaxation. Last week Mrs. Henderson chaperoned a party that went down to Hollywood and were charmingly entertained by Mrs. John Hoey.

DARRELL.—Frederic Darrell, who is playing in Oxygen with Lydia Thompson, has had an offer to sing the leading tenor role in Soldiers and Petticoats next season, and he is considering it. Owing to his present engagement Mr. Darrell was obliged to decline an overture from Edward Solomon to appear in Pepita. He will go to England next Summer with his wife, Irene Verona, returning in the Autumn. He expects to secure the American rights to two successful English farcical comedies.

Mr. Salsbury's Interests.

"Yes, we've done a pretty level sort of business this season," said Nate Salsbury to a MIRROR representative; "but I don't think we've run over last season any. I guess it's about the same. All the plays have done well, but we put on a new version of Tom, Dick and Harry out West, and I have one or two new pieces in contemplation. I shall play here for a week longer; then go out toward Chicago and end up the season about May 1 in New England. We shall open next season about Sept. 1.

"About Buffalo Bill. All I can say is that I am still managing him, and that we start out May 9 at St. Louis and come to this city, or, rather, in the vicinity of it, later on, with the Wild West Show, much enlarged and benefited by three long years of experience. Buffalo Bill will not go to Europe this Summer, but it is quite probable that he will next. We anticipate a good long run with the Show in this vicinity, but I am not as yet at liberty to tell you where we are going to give the performance."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Last week I gave the substance of a telegram from a member of Rhea's company, which announced that the actress would close her season in New Orleans on next Saturday night. Here is a copy of that despatch:

NEW ORLEANS, March 1.

Editor New York Mirror:
Rhea closes season here week from Saturday.
GEORGE LEAROCK.

The *World* republished the information contained in my paragraph. On Sunday the statement was denied. Yesterday I received the following telegraphic message:

NEW ORLEANS, March 9.

Editor New York Mirror:
Kindly correct the statement that I close my season on Saturday. This, my fifth season in America, has, under Mr. J. W. Morrissey's direction, been my most successful one, and it will not end until June. Next season I shall perform in New York and other large cities, under Mr. Morrissey's management. I am very happy in having secured the services of so able, genial and intelligent a gentleman. RHEA.

Mr. Learock is Rhea's leading man. If he sent the telegram to which his name is appended, he must have been inspired by a determination to mislead this journal and its readers—or he must have told the truth. If the despatch was a forgery—and that I have no means of knowing yet—then the sender wished to injure Rhea and victimize THE MIRROR. Under the circumstances, how is it possible to say that the above despatch, signed 'Rhea," is genuine? May it not have been written by somebody else—possibly (in view of the concluding sentence) by Mr. Morrissey? The matter is very much muddled, and until some evidence is produced more trustworthy than these telegrams, one of which must of necessity contain false information, it cannot be straightened out.

* * *

Since our last issue a number of newspapers have swung into line as gallant defenders of Mrs. James Brown Potter and "'Ostler Joe,' and expressions of sympathy and support have not been wanting in several influential quarters. Relative to the article "Peaches, Prunes and Prism," in last week's MIRROR, Mrs. Potter writes a characteristically charming note, in which she says: "It is refreshing to be understood and to meet an oasis in the desert. I thank you from my heart for your gallant and courteous defense, which, believe me, is indeed appreciated." THE MIRROR esteems it a privilege as well as a duty to protest against the brutal treatment to which this lady has been unjustly subjected.

* * *

Mrs. Potter is the cleverest of our amateur actresses, and I regret to learn that, in consequence of the Washington unpleasantness, she has determined to abandon the leadership. I trust that this decision is not final, and that the amateur stage will not lose its fairest and most radiant star.

* * *

The statement that A. C. Wheeler has left the *World* altogether is untrue. He has resigned his position on the staff to become a special contributor to the paper. According to the terms of the new arrangement Mr. Wheeler will write articles on theatrical and other topics over his well-known *nom du plume* twice a week, receiving a larger salary than he drew while dramatic critic. The hack-work will be done by somebody not yet selected, I believe. Wheeler's resignation was a voluntary act on his part, and not the result of a quarrel with Editor Pulitzer, as reported.

* * *

The reception given by Mr, and Mrs. A. M. Palmer on Friday night was a brilliant affair. There were three hundred guests, and all the professions had distinguished representatives among them. Among "our folks" present I noticed John Gilbert, the centre of an admiring crowd of pretty young ladies; Mme. Von Stammitz, as charming socially as on the stage; Bronson Howard, who closely observed the charms of one of our girls—a truer type, let me say, than Kate Shipley; Harry Edwards, looking like a portly diplomat; George Fawcett Rowe, who found willing ears for his anecdotes; Sarah Cowell, who in feature is an idealized Anna Dickinson and in versatile talent an Ada Rehan; Mrs. Harriet Webb, who recited with fine effect "The Pilot," and little Marshall Wilder, who, to be seen and heard, while telling some of his many stories had to climb half-way up the stairs leading out of the centre drawing-room. Philanthropy was embodied in Henry Bergh; literature in George Parsons Lathrop; æstheticism in Mr. and Mrs. Edmund Russell, who were garbed as if they expected to play Grosvenor and Lady Angela in Patience; science by Professor Doremus; Sorosis by Jennie June-Croly; journalism by John Habberton, Paul Potter and somebody else, and society by the ubiquitous Mrs. John Bigelow and several scores of others for whose names I refer you to the list appended to the report of every important social event in town.

* * *

Among many handsome ladies, Mrs. Palmer was the handsomest and the best dressed. She entertains in a charmingly informal manner, and she possesses that most desirable of qualities in a hostess, the talent of diffusion. She makes everybody feel entirely at home, and dispenses smiles and pleasant words on all sides. And Mr. Palmer plays the host to perfection. I have made the discovery that Manager Palmer, of the Madison Square, and Mr. Palmer, the head of the happy household in Fifty-fifth street, are two distinct and separate people. Manager Palmer, the astute man of business, the keen cynic and grave deliberator, is not Mr. Palmer, the smiling gentleman who spreads geniality and vivacity among his guests. I am at a loss to say just yet which Palmer I admire more—the Palmer of the manager's office or the Palmer of the drawing room.

* * *

A well-known politician, W. S. Andrews, told me at the Windsor on Monday night that Forgiven owes certain of its features to his wife's authorized dramatization of "Gabriel Conroy," the copyright to which he holds. Mr. Andrews said that in style and outline the character of Jack Diamond in Clay Greene's drama is identical with Jack Hamlin, the gambler-hero, in the dramatic version of Bret Harte's story. He admitted that the plots were entirely different and the dialogue of Forgiven quite original with the exception of one passage—the exchange of compliments between Jack and the Mexican bravado in the early part of Act Three. Under the circumstances and according to Mr. Andrews' admissions, I cannot see that Mr. Greene has seriously infringed on the former's rights.

* * *

Mr. Andrews, by the way, related an experience he had with McKee Rankin when the latter was playing Gabriel Conroy. It illustrates Mr. Rankin's elusive methods quite strikingly. Andrews bought the right of dramatizing "Gabriel Conroy" from the Connecticut firm which published it. The piece was taken by Rankin. A question arose as to whether the publishers owned and could dispose of the dramatic rights in the book. Judge Dittenhoefer sent a notification to Rankin warning him against paying further royalties for the use of the play to Andrews until the matter was decided. Shortly after this the notification was withdrawn, the lawyer finding that the publishers had bought all rights in the story from Bret Harte, and were free to reserve or sell the privilege of dramatization. Rankin, however, shrewdly used this unforeseen circumstance as a pretext for withholding royalties, and the result of his cunning is that Andrews has a claim for about $1,300 against him to-day, on the collection of which he builds no very substantial hopes.

* * *

Mme. Dolaro's entertainment at the University Club Theatre was a novelty and a financial success. The place was filled with people who had paid $5 apiece to be there. The performances was more or less informal. Mme. Dolaro and John Howson created lots of laughter in Lord Desart's comedietta, Reading a Tragedy; the newly-arrived English actress, Margaret Leighton, gave a slight insight into her talents by an admirable delivery of one of Owen Meredith's poems; Marshall Wilder told some funny stories and made some funny faces. Particularly fetching was the yarn about the little boy who asked, "What's that, mamma?" "It's a dude," my dear." "Who made it?" "God made it, darling—he makes everything." "Well, God likes to have fun himself sometimes, doesn't he, mamma?" The spectators seemed to enjoy most of all a wild little travestie on The Banker's Daughter, which closed the performance. Francis Wilson was excruciatingly comic as Strebelow, and Dolaro gave a capital burlesque on the emotional style of acting.

* * *

When the entertainment finished the seats were cleared away and dancing began. At this stage the faces of a lot of club men and dudes, who had come expecting a lark, because it was known that a number of actresses were to put in an appearance after the theatre, assumed an expression of frantic hope. But it was doomed to be short-lived, for Dolaro was upheld by her professional guests in observing the strictest propriety, and no refreshment save lemonade and sponge-cake was given to the thirsty men-about-town. When I left for a bite of supper at the New York Club some time after midmight, there was but one satisfied countenance among the whole male crowd, and that was our representative dude, Mr. Raspberry Wall, who was sailing around the room in a waltz with one of the Three Little Maids from the Fifth Avenue. The tact with which the affair was managed warded off the discreditable episodes that might easily have characterized a midnight "at home" with a bevy of pretty actresses in attendance, and the promoter is to be congratulated on the decorous as well as the profitable result of her experiment.

* * *

It is stated that Bessie Darling is preparing to take a benefit and call upon her professional friends to assist and the public to buy tickets. Why? Because a fire broke out in Bessie Darling's residence last week and burned up all her belongings. She is in distress and wants to replenish her purse. This is a very natural desire, but for what earthly reason is Miss Darling, any more than any other citizen of the Metropolis who meets with such a catastrophe, entitled to a benefit? She has not been identified with the profession for a good many years, and, anyway, her brief experience scarcely entitled her to be classed as an actress when she did essay to star. Without wishing to be harsh or severe on the lady herself, I must protest against her scheme. Nobody will deny that public benefits should only be tolerated in really deserving cases, such, for example, as the performances for the worthy widow of John Rickaby. The line ought certainly to be drawn when virtually outside people like Miss Darling come forward with hand extended.

The Actors' Fund.

The regular monthly meeting of the Fund Trustees was held on Thursday last. The various committees all reported progress. John F. Poole announced a Fund benefit at Niblo's Garden for March 26—a matinee performance. The quarterly report of the Executive Committee, from Dec. 3 to March 1, was presented and read as follows:

Expenditures for medicines, relief, burials and necessary incidentals for the months of December, January and February, $3 535 28.

Number of professionals relieved during December, January and February, 64; of whom there were in New York City, 32; Brooklyn, 9; Philadelphia, 5; Boston 2; Washington, 1; Chicago, 1; New Jersey, 4; San Francisco, 4; St. Louis, 1; Baltimore, 2; Cincinnati, 1; Butte City, Montana, 1; Albany, N. Y., 1.

Number of funerals during the three months, 15.

Dr. Robert Taylor, the physician for the Actors' Fund in this city, has continued the good work referred to in preceding reports, and has made during the three months calls for the Fund as follows: December, 42; January, 50; February, 71. Total, 163.

Meeicines furnished (by the Fund) to 93 patients.

Mr. Smith moved that the ten additional lots now for sale at Evergreens Cemetery—held in reserve for the Fund—be purchased. Carried.

A vote of thanks was passed to Editor George W. Childs, of Philadelphia, for a generous donation to the Fund. Thanks were also passed to the New York Sketch Club for its assistance at the Philadelphia benefit; also to Samuel Carpenter for railroad passage to Philadelphia and return. Manager Fleishman is requested to tender the thanks of the Fund to the Philadelphia press and artists who assisted at the benefit.

Seven applications for relief were favorably passed upon by the Executive Committee, and two rejected.

Paid out in relief last week, $280 Two funerals, $95.

New members and annual dues paid in: Alexander Jandrew, Charles H. Thompson, George Hearn, William Hassman, Miss Reno Maginley, William J. Gilbert, William P. Sheldon, Antonio Pastor, William L. Bowron, Harry W. Sewall, Walter L. Dennis, Alice Brown, J. F. De Gez, Michael M. Whelan, Helen Sipal, A. W. Hoffman, Carl W. Poemike, Joseph Amerman, George W. Church, Edward Flanigan, John W. Hawkridge, Harry Rourke, John F. Poole, Harry Colton, Mrs. Harry Colton, John Hofman, Joseph Ransome, William T. Sheehan, Edward Poland, Francis O. Savage, Charles Theadore, Nelly Pierce, William D. Stone, Charles C. McCarthy, John R. Jennings, Harry Sinclair, Edward J. Nugent, Collin Varry, Ione Lang, Jennie Stone, James Riley, George J. Rhind, Alice G. Greeson, Daniel Lacy, Thomas Hindley, E. C. Zilm, A. A. Latour, Thomas Fitzgerald, Henry Thompson, William H. Brown, Charles Smith and Michael Mulvey.

Subscriptions toward the erection of the memorial monument on the Actors' Fund burial lot in the Evergreens Cemetery:

Previously acknowledged	$951 50
Philadelphia Lodge, No. 2, B. P. O. E.	250 00
Minnie Jeffries	5 00
George Hearn	1 00
Georgie Dickson	2 00
R. M. Hooley	50 00
James O'Neill	25 00
New Orleans Lodge, No. 30, B. P. O. E.	25 00
George Baxter	2 00
Frank Doud	1 00
Thomas S. Hall Dare	5 00
Annie and Lillie Alliston	5 00
R. R. Co. (nameless)	1 50
E. J. Connelly	1 00
One who would give more if he could	2 00
J. K. Emmet	50 00
Edwin Booth	50 00
Charles Manley	2 00
Emma Skerrett	1 00
Robert Fraser	3 00
Total up to the 10th inst	$1,433 00

Death of Walter Speakman.

The funeral of Walter Speakman, the English actor, who came to this country with the Haymarket Dark Days company, and who died at his home, 139 West Forty-first street, from inflammation of the bowels, last Saturday, took place on Monday afternoon at ten o'clock at the Little Church Around the Corner, Twenty-ninth street and Madison avenue. Quite a large number of professionals were present, among whom were Samuel Colville, George Fawcett Rowe, William Elton, Roland Buckstone, Charles Vandenhoff, William Winter, Charles Smiley, Joseph Palser, Herbert Kelcey, Dr. Robert Taylor, Vincent Sternroyd, Kyrle Bellew, Murry Woods, Emily Sheridan, and Mrs. Louise Eldridge. Much surprise was expressed that so few of the deceased actor's countrymen were present. The funeral services were conducted by the Rev. Dr. Houghton.

The remains of the deceased actor were placed in a vault until word is received from his friends in England as to what disposition they wish made of them. Although such an event is not expected, should they be uncalled for they will be buried in the Actors' Burial Plot. Mr. Speakman had a fine professional reputation in England, and was for a long time Wilson Barrett's leading man. He won considerable fame by his portrayal of Claudian when that actor was too ill to play.

In this country Mr. Speakman was little known; but during the brief tour of the Dark Days company he was a shining mark for the encomiums of the critics.

Colonel Sinn on the Situation.

Colonel Sinn arrived at his home in Brooklyn on last Thursday. He looks ten years younger than he did when he left the City of Churches. To a MIRROR reporter he said business in the West was not good. Three-fourths of the companies out in that section of the country are starving. There was no very hard times noticed, or even talked about among the people; but theatricals, with few exceptions, were at a very low ebb. Alone in London had done a very fair business. It did such an immense business in some places that all concerned in the company thought it strange if the house in some towns was not large. The company had met with only four losing engagements since starting out early last Fall. The great majority of the winning weeks had been of the overflowing kind. For example, in such a place as Trenton, N. J., two performances had brought over $900. Even in St. Louis, a rather uncertain town this season, to say the least, the houses had been very big. In Cincinnati the business was likewise very good. Over $1,300 had been taken in at two performances in that city.

"In fact," added the Colonel, "we have had a prosperous season, though we have not swept the country, as we expected to do, with a rush and turned away people. But managers everywhere who know us keep the good old sign, 'Standing Room Only,' ready when they see us coming."

Professional Doings.

—Ben Maginley has played Tom Blossom over 600 times.

—Joseph Dowling and Sadie Hasson have a new play for next season.

—All the Philadelphia openings were largely attended on Monday night.

—Charles Barry is arranging to take out The Geneva Cross next season.

—Emma Abbott opens the New Park Opera House at Newcastle, Pa., on March 29.

—Harry Lacy and Louise Balfe open at the Windsor Theatre on next Monday night.

—After April 3 Denman Thompson dispenses with that famous Pilgrim Orchestra.

—C. F. Montaine has copyrighted an adaptation which he calls In a Moment of Anger.

—George W. Phillips has recently been appointed stage-manager of Harris' Museum in Cincinnati.

—Major Newell, of Sanger's Skating Rink company, is still very ill. His place is taken by Frank Moss.

—Lizzie Kelsey is in the city negotiating for an early appearance at one of the metropolitan theatres.

—Barry and Fay will probably appear at Tony Pastor's Theatre the latter part of April in Irish Aristocracy.

—George Richards, late of Myra Goodwin's support, joins Miles and Barton's Burlesque company on March 15.

—The sale for the first performance of Home at Wallack's Theatre next Monday night has been very large.

—Alone in London, with Cora S. Tanner as the star, will play the first week in July at the Baldwin Theatre, San Francisco.

—J. F. Crossen's Banker's Daughter company has dates up to July, and will play two return engagements in New York.

—A well-known comedian contentiously sums up his observations in the West this season in the words 'bad houses and blizzards."

—The Gypsy Baron is now in its fourth week at the Casino, and hardly a night passes that does not mark the turning away of people.

—Frank Girard writes that he is very tired of the bleak Northwest and is thoroughly homesick. Doesn't Hot Water agree with him?

Leopold and Bunnell, who are stated to be the best musical-act artists in the world, have been engaged for Tony Pastor's road company.

—Valerie will be the first play presented by the special company sent to the Baldwin, San Francisco, by Charles Frohman during the June dramatic season.

—Alfred Joel has been seriously ill at his home the past few weeks, but is now out and greatly improved. He will leave for Europe about the middle of April.

—Joseph Haworth, Ada Dyas and a company of well-known professional people will present Engaged for the benefit of a fashionable up town club on March 20.

—Charles T. Van Siclen, advertising agent for Tony Pastor's Theatre, who has been absent from his post for five weeks through a severe attack of pneumonia, has resumed his duties.

—Charles Fox is busily engaged on the new scenery for the production of The Little Tycoon at the Standard on March 29. It will, if possible, be showier than than the original sets.

—Wilton Lackaye, the Richard Ashcroft of May Blossom, is a graduate of Georgetown College, near Washington. Like many other actors, he was originally intended for the pulpit.

—On Friday evening, at Steinway Hall, A. O. Babel, the Texas Cowboy pianist, will make his first appearance in New York. Maurice Pike is the business manager of the Cowboy.

—Henry French left for Florida last Friday. He will be gone about two weeks, during which the interests of the Grand Opera House will be looked after by Assistant Manager Mathews.

—Tony Pastor is negotiating for the appearance at his theatre of Lurline, the Water Queen, who is a present in London, and who has been absent from America eleven years and amassed a competence.

—Frank A. Small surrenders his credentials as *avant courier* of Clara Morris this week. Miss Morris closes season in Brooklyn on March 20. She may undertake a supplementary season next month.

—Through an error the name of Tony Pastor was omitted from the list of those who responded promptly to the call for aid to help John Rickaby. He was among the first to send in a check for $25.

—Belle Cole's concert tour opens at Yonkers, N. Y., March 16. She will be accompanied by Edna Day, soprano; Wilbur Gunn, tenor; Perry Averill, baritone, and James Blamphin, harpist.

—On Saturday last Louis Rohdt, treasurer of the Montreal Theatre Royal, was presented by J. Z Little, of the World company, with a diamond collar-button as a token of appreciation for Mr. Rohdt's services.

—Aphrodite is no longer "in the ring." The company having closed an unsuccessful season in Cincinnati last Saturday, and returned to New York. They came on their trunks, which are detained at the railway office.

—Lennox's Hoop of Gold company has been having a hard time of it in New England. The ushers at Lynn, who had engaged the company for a benefit, were compelled to advance $160 to get them out of Suncook, N. H.

—The business of The Toy Pistol at the Comedy Theatre on Tuesday night was the largest known since Washington's Birthday and the opening night, and the report is that the houses are steadily growing larger.

—William H. Gillette's new drama, Held by the Enemy, will not be booked beyond the time laid out—four weeks. Next season the play will be presented in the large cities throughout the United States and Canada.

—In a recent interview with a MIRROR correspondent, Sheridan Corbyn gives it as his opinion that advance agents are not such a "necessary evil." He would do away with them entirely. Wasn't Mr. Corbyn once an advance agent?

—Manager Al. Hayman has telegraphed from San Francisco offering to play Tony Hart and the Toy Pistol company during the month of July in San Francisco, paying a salary certainty and furnishing transportation to and from the Slope.

—It is stated, on good authority, that Manager Ad. Neuendorf has perfected negotiations with the famous Meiningen company, comprising over sixty people, whom he will bring to this country early next season for a six months' tour.

—The Cincinnati managers, with the exception of Rainforth and Miles, of the Grand, are fighting the Law and Order League vigorously, and apparently are in sympathy with the community, who deprecate the League's failure to close the saloons.

—Sadie Kirby, Marie Hall, Eugenie Maynard and Georgie Denton, a quartet who are known as the Little Four, have been the recipients of considerable praise for their excellent marching in the last act of The Gypsy Baron at the Casino.

—Le Le, Le La and Sylvester, who claimed to be the three greatest aerial acts in Europe, have been secured by J. L. Hutchinson, of the Barnum Show, for the coming season at a salary of $300 a week and all expenses from Liverpool and return.

—Additional donations to Mrs. Rickaby received at the Lyceum Theatre: Henry Harris, Howard Athenæum, $25; James Reynolds, manager Rag Baby company, $25; Henry E. Dixey, $100; Albert Weber, $50, and Captain Conner, $25.

—Laura Bigger, who married a member of the Lytell company in Winnipeg, had a most unfortunate experience. The couple went to the expense of a wedding reception, and shortly after, when the company went to pieces, were unable to get out of town.

—During the Summer the New Temple Theatre, Philadelphia, will be slightly reconstructed so as to be more accessible. The Fall season will open in October with Sydney Rosenfeld's opera, The Mystic Isle, which will be put on by Manager Brotherton for a run.

—About 10,000 little wooden dogs, sticks, croquet mallets, cricket bats, fishing rods, baseball bats, billiard cues, pole sticks and metal guns are to be distributed gratuitously about the streets shortly by Harry Sanderson. They will advertise his annual benefit on April 8.

—On Tuesday Frank W. Sanger, acting as agent for the owners, sold to Rudolph Aronson the rights for this country to Erminie, an opera which is now running with great success in London, and it will probably be produced at the close of the run of The Gypsy Baron.

—Samuel Fletcher, advance agent of Jomschek, arrived in the city on Monday. He reports business as having been fairly good, but states that the season was abruptly closed at Nashville, Tenn., on Saturday night, on account of the illness of the star. As soon as she has fully recovered the tour will be resumed.

—The opening performance of the Magley-Frohman May Blossom company next season will be for the benefit of St. Stephen's Church, Short Hills, N. J., and will take place on Friday, August 28. The company will also open the new Opera House at Summit, N. J. Charles H. Hicks has been engaged as business manager.

—While recently playing in Albany, Jennie Kimball, manageress of the Corinne Marble-makers, fell upon the stage, and, as she supposed, bruised one of her limbs. She finished her work for the evening, and the next day it was discovered that she had sustained a serious fracture. Miss Kimball has been confined to her room ever since.

—The annual benefit of the Washington Lodge of Elks will take place on next Tuesday afternoon. Among those who will assist are H. E. Dixey, John A. Mackay, Tim Murphy, of Tony Pastor's, and E. E. Rice. They will return by a special train provided by the Washington Lodge, consisting of a Pullman coach and a hotel-car, leaving the Capital at 1:25 and arriving in the city at 6:20 P. M.

—Citizens of Muskegon, Mich., recently held a meeting to agitate the building of a railroad to be known as the Muskegon, Grand Rapids and Indiana line. The builders require a certain bonus, and half the amount was subscribed within two hours. There is no doubt that the other half will be raised. The new road will help theatrical business in that region.

—The Sub-Rosa Club will hold its annual calico hop at Ferrero's Assembly Rooms on next Monday evening. Among those expected to be present are Harry Sanderson, Tony Pastor, Tony Hart, A. C. Moreland, John [illegible] non, Archie Stalker, Richard Fitzgerald, [illegible] Collyer, Johnny Wild, Ralph Delmore, [illegible] Follin, Billy Barry, Billy West, Harry [illegible] Gus Williams and Mart Hanley.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

...John L. Sullivan and Paddy Ryan, the latter occupying a box by invitation, as per announcement. These performances were under the local management of E. E. Strait. The Rajah 11th, 12th and 13th.

Grand Opera House (Jacobs and Proctor, managers): Corinne and her Merriemakers were seen to advantage last week, presenting Capers, Mascotte, Giroflé-Girofla, Chimes of Normandy and The Mikado to immense business. For current week, Streets of New York. Shaughraun next.

Grand Central Theatre: Dan Regan, Frank and Harry Howard, Clark and Williams, Rose Hall, Willis Pickert and Charles Maxon announced for current week.

GENEVA.

Linden Hall (Morris Hemmp, manager): Frank Jones and co. played Si Perkins to a fair and well-pleased audience, 2d.

Items: THE MIRROR can be obtained at Foster's.

OSWEGO.

Academy of Music (John R. Pierce, manager): Stetson's Opera co. in The Mikado, 3d, met with a large house. Performance excellent.

AUBURN.

Academy of Music (E. J. Matson, manager): Pauline Markham played a fairly successful three days' engagement, opening 1st. Co. fair.

Princess Rink (E. J. Watson, manager): P. S. Gilmore's band gave two concerts to immense audiences—fully 6,000 people—4th. There being only one narrow entrance, the crush was so great that dozens went away with their tickets in their pockets, and hundreds were unable to get to their seats until after nine o'clock.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Standard Dramatic co. closed a two-weeks' engagement 6th, giving good satisfaction to fair-sized audiences. Lillie Hinton, 8th, week; Lester and Williams, 16th.

KINGSTON.

Music Hall (C. V. Du Bois, manager): The Frank Evans Comedy co. 3d and 4th in Fortune's Fool and Called Back, to much smaller houses than the merits of the co. deserved. Louise Rial as Coralie in Fortune's Fool and Pauline in Called Back delighted the audiences with her magnificent rendition of the two characters. She possesses much ability, and displays decided talent as an emotional actress. Her support was good. Lester and Allen's Minstrels 6th, to crowded house.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Si Perkins and all the necessary equipage, including threshing-machine, came 1st to ordinary business. Audience seemed fairly well pleased. Stetson's Mikado to large and brilliant audience 8th.

McKechnie Opera House (S. C. McKechnie, manager): Harrigan's Tourists gave one performance before a very good house 2d. Receipts about $175. Moore and Vivian in Our Jonathan made their second appearance this season 5th. Judging from the size of the house, the first visit was sufficient.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Neil Burgess as Widow Bedott 1st, played to a fair house. Afternoon and evening, 4th, 5th and 6th Count and Countess Magri (formerly Mrs. Tom Thumb). Small houses.

OWEGO.

Wilson Opera House (S. F. Fairchild, manager): Leland Juvenile Opera co. 4th and 5th, to fair houses, in Our American Minister. Comstock and Eggleston's Minstrels 6th, to poor business.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Stetson's Mikado No. 2, 1st, to good business and best of satisfaction. Gus Williams had a good house 4th.

Potter Opera House (N. S. Potter, manager): This favorite resort has been closed for the past fortnight, and is undergoing improvements. Three Wives Comedy co. 9th, five nights. W. H. Rightmire's co. 15th, week.

OLEAN.

Opera House (Wagner and Reis, managers): Bartley Campbell's Siberia 2d, to light business. Best of satisfaction, however. The military drama True Blue, by home talent, 5th, 6th and matinee, assisted by Messrs. Billy Milligan and P. T. Keefe, who have for the past four or five years been playing the characters of the German and Negro with marked success. The cast was unusually strong for amateurs. Among the most noticeable were A. C. Burlingham as George Carrington; Earle Eaton as Albert Hackney, and Lelia Dickison as Bertie Carrington.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Louise Pomeroy's engagement 1st, 2d and 3d was an artistic success. Business only fair, owing to miserable weather. Miss Pomeroy appeared as Hamlet, Rosalind, Lady Isabel (East Lynne) and Queen Anne in Richard III. She showed great talent and versatility. Sol Smith Russell and Miriam O'Leary in Felix M'Kusick 4th to good business. Mr Russell is a Poughkeepsie favorite and received a big reception. Excellent co.

Items: The old Poughkeepsie Hotel is to be converted into a business building on May 1. Landlord Seaman's numerous professional friends will be pained to hear this; "Fred" is a general favorite with all. THE MIRROR can always be found in the office. THE MIRROR is on sale at Trickett's news depot.

BATAVIA.

Opera House (Harry C. Ferren, manager): Harrigan's Hibernians 5th, to a good house. Mikado 11th.

GLENS FALLS.

Opera House (F. F. Pruyn, manager): The Three Wives Comedy co. closed a four nights' engagement 4th, presenting The Silver King, Mabel Heath, Three Wives to One Husband and Joshua Whitcomb. Argonauts of '49 12th and 13th, instead of 6th. Lester and Allen's Minstrels 18th.

Personal: F. F. Pruyn, manager Glens Falls Opera House, who has been on a business trip in the West, returned home Friday.

WATERTOWN.

City Opera House (E. M. Gates, manager): The Agnes Wallace-Villa co. appeared 1st, 2d and 3d, to very small houses. Much of the hard work falls on Sam. B. Villa.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Siberia was presented by a strong co. to a small but appreciative audience 1st. Most bitterly cold night of the season. Fred Warde in the role of Virginius appeared before a large and fashionable house 6th. He received unstinted applause and was called before the curtain at the close of the third act. A Midnight Marriage 13th; Sol Smith Russell 16th.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. Ferrall, manager): Boston Star Concert co., 3d, to medium sized audience. An enjoyable programme of musical and declamatory selections. Very general satisfaction. performance was artistic. Owing to some hitch in the advance man's plans, co. appeared here one night ahead of time, thereby losing one performance. Consequence, a change of advances. Amateur (and may prove professional): Pocahontas, The Indian Queen, a comic opera in two parts, written and composed by local talent is the next thing on the boards. The scene is laid in Virginia, and is based upon that part of early American history in which Powhatan, Captain John Smith and Pocahontas play an interesting part.

DURHAM.

Stokes' Hall (W. A. Gates, Jr., manager): The entertainment, 4th, by The Boston Star Concert co was simply grand. It was by far the richest entertainment of the kind ever given in Durham.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Jennie Calef, 1st, 2d, 3d, in Little Muggets, Fanchon and Little Barefoot. Good houses at twenty-five, thirty-five and fifty cents.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Sardou's masterpiece, Fedora, had its first presentation in our city 5th, and was tendered a cordial reception by a select and goodly numbered audience. Fedora proved to be the richest dramatic treat of the season. Applause was liberal and well bestowed, and calls were frequent. The audience even remained seated at the close of the final act, and called Fedora and Loris before the curtain. Miss Davenport's rendition of the title role was, as critics have repeatedly said, grand. Robert B. Mantell's Loris was of the same grade of excellence. Melbourne McDowell, as DeLineux, and Eugene O. Jepson as Gretch, were very good, while the other members of the co. afforded excellent support. Miss Davenport's magnificent costumes were much admired by the gentle sex.

[illegible] Theatre (Dr. O. C. Farquhar, manager): Ashton Brothers' specialty comb. began a three nights' engagement 1st, playing to good houses. They gave a fair variety entertainment, no features of which were worthy of special mention. On 4th, 5th and 6th, James Owen O'Conor, a soi-disant tragedian, produced [illegible], Shylock and Hamlet, respectively. Of his performances I can "nothing extenuate or aught set down in malice." His conceptions of the various characters [illegible], while his acting was entirely devoid of [illegible] and equipoise. At nearly all times he [illegible] monotone, while in the higher passages [illegible] "Ye gods! It doth amaze me a man of such feeble temper" should attempt to portray Shakespearean characters. Of the support several would have shown brighter than the star had they dared to display their metal. Charles Mortimer, as Cassio and as Horatio, did very well; he has a handsome stage presence, a fine delivery, and is graceful in his movements. He has the stuff in him of which good actors are made, and promises, in time, to develop in a thorough Thespian. Edward N. Hoyt assumed the parts of Iago and Laertes to good advantage making an artistic success. He read his lines with good care, but a slight defect in his enunciation marred the effectiveness of his delivery of the more passionate passages. Marian Wallach, as Desdemona, and as Ophelia, did very well, particularly in the latter character, where her good work gained hearty applause. Mme. Neuville was very effective, both as Emilia and as the Queen. The efforts of the rest of the co. were not worthy of special mention.

Zephyrs: Mme. Neuvillle severed her connection with the O'Conor co. here, and returned to New York, where she will open with a co. of her own on the 22d, in The Maniac Mother. I desire to extend my compliments to THE MIRROR's Troy (N. Y.) representative, whose acquaintance I have made by proxy, through the geniality of his gentlemanly cousin.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Davene's comb. have been giving a very good variety entertainment during the week for ten, twenty and thirty cents, before good houses. The burlesque Zoo, introducing a female brass band, was quite novel.

People's: The house would not hold the people who flocked to hear the Wilbur co. the past week. Barring an almost irresistible inclination which this co. has to guy and fool on the stage, the opera was very well rendered. Mikado, Giroflé-Girofla and Olivette were given.

DAYTON.

The Grand (Reist and Dickson, managers): The past week was very remunerative to both local and visiting managers. The Tin Soldier stood guard 1st and 2d, and mustered out large audiences on both nights. James T. Powers as Rats and Amy Ames as Violet had parts that fitted them like gloves and kept the audience in a continuous uproar. As I predicted, the event of the season was the appearance of Fanny Davenport in Fedora 3d. The largest and most fashionable audience that has assembled at the Grand this season. Miss Davenport was called at the close of each act. The Loris Ipanoff of R. B. Mantell was one of the most finished performances seen here in some time. He was twice called. The Norman Opera co. produced The Mikado 5th to good business. A Bunch of Keys to a large audience, 6th.

Cues: I am pleased to note the appearance of the new *Bill of the Play* at the Grand. The *Bill* is a four-page paper, well printed, and edited by T. C. Coffman, one of Dayton's ablest critics. The "theatrical menu" will be changed daily. The *Bill* fills a long felt want, and THE MIRROR will fall in with the theatre-goers in wishing it a long life.—Fanny Davenport played to $1,100.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Fun on the Bristol opened to large business 1st. Miss St. George Hussey gives an exceptionally fine impersonation of the Widow O'Brien. Storm-Beaten, 2d, drew a large audience almost all of the lower part of the house being filled. The leading parts were all well sustained, particularly the Kate Christianson of Charlotte Wayland. Edwin Thorne in The Black Flag 4th, drew probably the largest house of the week, and a better pleased audience has not assembled in the house this season. This was Mr. Thorne's first appearance in our city. Draper's Double Mammoth Uncle Tom's Cabin to fairly good business 5th, 6th.

IRONTON.

Masonic Opera House (B. F. Ellsberry manager): Strakosch Opera co. 6th in Il Trovatore, to a full and well pleased house

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Hoyt's Tin Soldier, 3d, to a fair house. James T. Powers as Rats, Amy Ames as Violet and Rachel Booth as Carry Story made the comedy a great go. I can but continue the story of repeated success of Fanny Davenport as Fedora. She appeared 4th before one of the finest audiences of the season. Michael Strogoff 6th, to good business. Fair co. Allan Simpson's drum and xylophone solos were fine. Devil's Auction, 11th

Black's Opera House (Samuel Waldman, manager): American Opera co. 3d, in Faust, to a very poor house. Fair co. Norman Opera co. 4th, in The Mikado, to a slim house.

KENTON.

Grand Opera House (Henry Dickson, manager): Hoyt's Tin Soldier 4th, to fair business. The play "caught on" immensely and the encores were numerous. James T. Powers as Rats and Amy Ames as Violet were splendid. The rest of the co. was far above the average. Siberia, 19th.

Item: Large and continued revivals at several churches have injured the theatrical business.—Charles Zimmerman, musical director for the Tin Soldier, played under difficulties, owing to a serious fracture of his left arm caused by a fall three weeks ago. He was assisted by Professor Frank Griffin, of Lima.

LIMA.

Faurot Opera House (Quincy Kilby, manager): Hoyt's Tin Soldier drew a splendid audience 5th. The co. is so uniformly good that it would hardly be fair to mention any in particular. I wish to say, however, that George Wilson's make-up as Vilas Canby was a masterpiece of stage-work. The music was bright, catchy and well sung. Mr. Wilson received six encores for his "He Got There Just the Same."

Item: Still another oil well is added to the list, and I wish to say that any one of the wells being operated here exceeds the total production at Findlay. It is used for fuel by many of the manufacturers here. One firm alone is saving $10,000 a year by its use.

XENIA.

Opera House (J. A. Hivling, manager): The Strakosch English Opera co. presented Martha 2d, to a large, fashionable and appreciative audience.

FINDLAY.

The Bennett Matlack Dramatic co. opened a three nights' engagement 4th, in A Celebrated Case, to moderate house. Stella Rees, leading lady, Miss Fairbrother, Mr. Matlack, Mr. Lawrence, scored great hits, and won much praise by their artistic acting. Maude Revell's British Blondes, 10th, 11th.

NEWARK.

Opera House (J. B. Jones, manager): The Breadwinner co. 1st, to large house. The co. played at a disadvantage, the stage being too small to accommodate all the scenery.

Music Hall (J. H. Miller, manager): The Black Flag was to have been presented 5th, but for unknown reasons the co. did not show up. Goodman, West and Pfaff's Minstrels 10th and 12th, at reduced prices.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): Our theatre patrons laughed themselves fat last week. The first evening they had A Hot Time, with Louise Sylvester and J. W. Hettinger, 3d: their laughter mingled with the merry jingling of A Bunch of Keys, and ended with a whole boat-load of Fun on the Bristol. Miss Sylvester is worthy of better things than this play affords her; a straight comedy part would bring her talents to the surface. Filma Phillips and Emily Vivian sang to a well-merited encore. Miss St. George Hussey as the Widow O'Brien, in Fun on the Bristol, "hangs a rich Irish brogue to the tip of her tongue," delighted the second gallery autocrats, and scores a great hit. Bessie Cottrill, who sang with McCaull, is a vocalist of remarkable range and sweetness. The co. is strong with Fanny Francis and Messrs. Tannehill and Florentine. Falka was burlesqued, but was full of crude spots.

CHILLICOTHE.

Masonic Opera House (E. Kauffman, manager): The first attraction played at this house under the management of Mr. Kauffman was the Strakosch English Opera co., 4th, when Faust was sung. The receipts were over $500. Lillian Olcott, 24th, 25th. Mr. and Mrs. Florence, 29th.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): The Carleton Opera co. did a large business last week with Nanon and The Mikado. The former opera was put on in magnificent style, and richly deserved the liberal patronage. After Carleton, Drew and Greensfelder made the best impressions. The performance of The Mikado fell way below expectations. It should be eliminated from the repertoire. The co. is particularly weak in tenor and contralto voices. The ensemble was good and the finales to Nanon were well worked up. Fanny Davenport in Fedora, 8th; James O'Neill in Monte Cristo, 15th.

Opera House (John A. Ellsler, manager): Adelaide Moore fared very badly last week. After Monday night's performance she couldn't muster a corporal's guard. She is possessed of an abundance of personal grace and beauty of form and feature, but this did not make amends for the lack of force to properly portray the characters she assumed. She is apparently an intelligent woman, but is lacking in that great characteristic necessary to hold and sway an audience, viz: personal magnetism. Her support was fair and in some instances above the average, Mr. Ross, who played Mercutio, is a young actor of much promise. Storm-Beaten, 8th; Kiralfys' Ratcatcher, 15th.

Harris' Museum (P. Harris, manager): The less said about the Ethel Tucker Dramatic co. the better. It was simply agonizing to see the comb. tackle such plays as East Lynne and The Two Orphans. Wilbur Opera co. 8th; Helene Adell, 15th.

Academy (H. W. Williams, manager): That more than highly sensational drama, Nobody's Claim, last week did a rousing big business. Leonzo Brothers' canine drama 8th. Le Claire and Russell 15th.

Chalet Museum: The Crank show did well last week. New features are announced for this week.

The Racket: Fred. Parker has recovered from his late illness, and now appears nightly at the entrance of his cosy theatre, wearing his old-time smile.—Joseph Greensfelder is the happy possessor of an elegant bass voice. His singing was much admired in Nanon.—Jimmy Conly, of the Wilbur Opera co., denies that he will shortly be married.—"Squire" Alec Seanor says he is making money with his East Liverpool (O.) venture.—Ada Morton will sever her connection with the Alice Harrison party in St. Louis.—Will Childs, the able and popular dramatic critic of the *Post*, will shortly pay a visit to friends in Chicago.—Florence Weston has joined the Rag Baby co.—The Press Club will have a benefit next week.—Carleton did not appear in the Mikado here. He took a vacation and went to New York.—Charles H. Drew, of the Carleton co., is fast growing in favor as one of the leading comedians of the day.—Harry Ellsler still limps, but with the assistance of a finely-mounted gold-headed cane, is able to be about.—Clark Gibbs has joined the Oliver Byron comb.—Harry and John Kernell will will play an engagement in England this coming Summer.—Annie Ellsler, daughter of Manager John A. Ellsler, arrived in the city, 7th.—Adelaide Moore was taken seriously ill on Saturday evening, 6th, and was unable to appear. Her place was filled by Miss Loduski Young.—John Brand, of the Wilbur co., has just returned from Europe where he took courses of training in the best musical schools. Though in good health, he has been quite insomnious since his return.—W. H. Newborough is an adept at stage directing. He says making programmes for two performances a day, when the principals only sing nine times a week, is like making out a railroad schedule.

HARRISBURG.

Opera House (Markley and Till, managers): Ida Siddons' Burlesque co. 3d to good business. This co. has not lost its drawing power, and under the management of Peter Rice is steadily gaining in popularity. There is a *bonnehomme* about him characteristic of the man, which is very winning in its way, and causes THE MIRROR correspondent to greet him with a smile as he bids him *bon soir*. Frederick Warde, under the auspices of Post 58, G. A. R., for the benefit of the Charity Fund, presented Knowles' Virginius 4th, he star taking the title role in a manly and vigorous style, and was finely supported. The house was not more than half filled..

Opera House (H. J. Steele, manager): That classic play of the period "befo' the wah," Uncle Tom's Cabin, was given by the Abbey co., 6th. The attendance was fair and the play well received. Our amateurs spread themselves 5th and gave The Mikado in good style to a house scarcely equalled for magnitude by many in my recollection.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): McIntyre and Heath's Minstrels gave an excellent entertainment to fair business, 1st. Jennie Yeamans in A Parlor Match, Neil Burgess as Widow Bedott, and Ida Siddons' Burlesque co. appeared 4th, 5th and 6th, respectively, to medium houses. The performances by each co. were up to the standard and gave general satisfaction. James O'Neill as the Count of Monte Cristo, 12th.

Academy of Music (B. J. Hagenbuch, manager): Ida Lewis filled week of 1st, with a change of programme nightly. A repertoire of standard plays was presented, all of which gave satisfaction. Saturday matinee, Jane Eyre was produced by special request. Average good business at low rates. Ezra Kendall in A Pair of Kids, second appearance, 13th.

Splinters: G. C Aschbach has severed his connection with the Hazleton Opera House, as manager. Lester and William do not take kindly to light business. Guying the counter-attraction from the stage was in rather poor taste. This also applies to Mr. McIntyre.—Ida Lewis is a good, conscientious actress, and left a very favorable impression.—Our local critic thinks more than nine lines should have been devoted to the Music Hall opening in THE MIRROR. Frequent mention of the Hall has been made, and it is his fault alone if he does not read THE MIRROR. The best part of his weekly dramatic notes are taken from THE MIRROR columns and he should give credit where it is due.—Manager Peter Rice sends greetings to THE MIRROR. He received your correspondent with a hearty welcome. There is not a better natured or more whole-souled manager on the road.

ERIE.

Opera House (Henry A. Foster, manager): Bunch of Keys 2d, to good business. Lynwood filled the last three nights of week to good house. The play in its present form is an exceptionally strong piece and the co. in most respects is excelledt. Merced Malvini, as Lucille, gave a strong and noble impersonation of the heroine, which, added to her charm of manner, face and form, won her many admirers.

OIL CITY.

Opera House (Kane and Rogers, managers): Artzberger and Clarke's Dramatic co., 1st, in Ticket-of Leave-Man. Poor performance and light business. The Bells 2d, giving better satisfaction. But poor performance on first night hurt patronage. Bartley Campbell's Siberia, 6th, to crowded house The co. is strong throughout and gives eminent satisfaction. Standard Dramatic co., week of 8th.

Item: Madame Rive-King gave fine musical concert 2d, under auspices of Second Presbyterian Church.

PITTSTON.

Music Hall (W. L. Evans, manager): McIntyre and Heath's Minstrels gave a very fair show to good house 6th. Sol Smith Russell 11th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Lester and Williams' Parlor Match gave a good performance to a large house 1st. McIntyre and Heath's Minstrels to only fair business 2d. This co. deserved better patronage, as it is first-class, the frolics of the human frog being particularly attractive. Ida Siddons' Burlesque co. gave a very good programme 4th to large house. Fred Warde presented Damon and Pythias 5th to probably the best paying house of the season. He was well received, the Knights of Pythias, under whose auspices he played, turning out in large crowds.

READING.

Grand Opera House (George M. Miller, manager): Helene Adell, supported by a good co., presented A Night in Rome, Our Boys, Moths and The Two Orphans, week of 1st, to large business. The performances were well received. Booked: Gray and Stephens 8th, week.

Academy of Music (John D. Mishler, manager): This magnificent place of amusement was closed forever Saturday, Feb. 27. The Academy was opened, by home talent Oct. 1, 1872, the receipts for that evening being $1,384.50. The first dramatic engagement was given under the management of John E. McDonough, the co. playing four weeks to crowded houses. The first great star that appeared was Charlotte Cushman. The Grand Army of the Republic gave the closing performances, and over three thousand persons attended. Manager Mishler is busy with the New Academy of Music, now being built on North Sixth street, about one square from the former Academy. It will have a seating capacity of over 1,600 The stage will be fifty feet deep, eighty feet wide, with a curtain opening of thirty-six feet. The building is on the ground floor.

EASTON.

Opera House: Alone in London 1st. First-rate co.; made a decided hit. Lester and Williams' Parlor Match 5th. Good house and a capital performance.

POTTSTOWN.

Market Opera House: The Ida Siddons Burlesque co. 5th. Large audience. Ida Lewis 8th, week.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Bunch of Keys held the boards 3d, and gave a fine performance to a packed house.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): McIntyre and Heath's Minstrels 5th, to good business. Good co. Lester and Williams' Parlor Match 6th, to fair business.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): The James Owen O'Conor co. appeared before a well filled house 1st in Othello, Mr. O'Conor in the title role. Ida Siddons co. came 2d to a much smaller house than they deserved, as this co. has improved greatly and is now one of the very best specialty organizations on the road. Effie Ellsler in Woman Against Woman called out a large and fashionable audience 4th. If we may judge from the number of calls before the curtain, the people were entirely satisfied.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The Pavements of Paris begin a week's engagement Monday evening. Next week, 15th, 16th, 17th, Modjeska will present As You Like It, Mary Stuart and Donna Diana. Rest of week, Alone in London Friday and Saturday of past week, Ada Gray and an excellent co. presented East Lynne before large and delighted audiences. This was Miss Gray's first appearance here, and the result speaks highly for her.

Providence Opera House (Robert Morrow, manager): The attractions here this week are varied and all good. Monday and Tuesday, T., P. and W. Minstrels. Frank Mayo in Nordeck, for the second time this season, on Wednesday, and J. B. Polk in Mixed Pickles for the rest of the week. Last week The Ivy Leaf did only a small business.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week—Mr. and Mrs. Harry Watson, Prince Pharoah, Kittie O'Neil, Hamlin and Hamlin, Verno, Bryant and Holmes, Professor Wallace, Lillian Wood and Ada Newcomb. The Howard Specialty co. packed the house all last week.

Item: The new theatre called the Westminster Musee opened its doors to the public Monday afternoon. Charles F Handy is the manager; James W. Hingham, business-manager, and George W. Avery, treasurer. The seating capacity is about 1,100, with a large space for standing. There are two very pretty private boxes and a large gallery. The decorations of the theatre are not gaudy, but are neat and very artistic. The prices range from ten cents to fifteen and twenty for reserved seats. Lilli Lehmann, Franz Rummel and Ovide Musin will be heard in concert Thursday evening at Infantry Hall.—The Spaulding Bell-ringers appeared before a large audience at Low's Sunday evening.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Haverly's Minstrels came 4th to a crowded house and gave one of the finest shows we have had this season. The event of the season was the production of Nordeck 6th by Frank Mayo and an excellent co.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): A fair house greeted Oliver Byron 3d, in his new melodrama, The Inside Track. Inside Track abounds in startling situations, and is similar, but an improvement on, the plays previously presented by Mr. Byron. Kate Byron as Twaddle, and the star as Harry Denbigh, were liberally applauded, especially by the galleries. The fire scene in the fourth act is quite realistic.

Items: A benefit for the Confederate Home for Girls was given at Hibernian Hall 3d, which was highly successful. The programme was composed of readings, recitations and music, contributed by Agatha Dingle, Rev. Dr. Thompson, William Trenholm, Dr. Couturier, Yates Snowden and others.—Amateurs will present Manola Easter Monday and Tuesday under Mme. Barbot's management.—Dr. Thayer's Dime Circus drew $1,100 for the week, giving two performances a day.—Manager J. H. Alliger sends kind regards.—Charlestonians read with grateful hearts an account, quoted by the *News and Courier* from THE MIRROR of the performance kindly given by New York amateurs for the benefit of our Confederate Home for Girls.

TEXAS.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): The Irish comedy, Shane-na-Lawn, the joint production of J. Armoy Knox, of *Texas Siftings*, and J. O'Connor Roach, was presented to full houses Feb. 27th, 28th. W. J. Scanlan was fine in the leading character. The comedy is a decided success. Janauschech is booked for 22d, 23d.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Bidwell's New Orleans Stock co. began a five nights' engagement, Feb. 28, in Taken from Life, same bill 1st; Victor Durand 2d and matinee 3d. and Man and Wife, 3d. Without exception the best dramatic co. that has visited us this season, comprising such artists as Charles Wheatleigh, Marie Wainwright, Joseph Wheelock, Barton Hill, Minnie Monk, Louise Muldener, J. W. Hague and others well known but too numerous to individualize. It is therefore hardly necessary to add that each and every performance was a genuine treat, and will be long remembered by those who attended. Attendance first two nights was fair, but owing to the inclemency of the weather business became deplorably light.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): William J. Scanlan in his new play, Shane-na-Lawn, filled the house 4th, and with the assistance of a fair supporting co., succeeded in satisfying and entertaining his large audience. This is the first we have had since Feb. 11, and ends our season with probably one or two exceptions.

Item: THE MIRROR is on sale at Pitt's news-stand, next door to the postoffice.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson manager): Feb. 22, afternoon and evening, the house was packed to listen to the rendition of Pirates of Penzance' by the Corless Opera co., amateurs. Edith Clawson made her first appearance in opera as Mabel, and her acting and voice earned and received a whirlwind of applause. Mr. Gorlinski, who also made his first appearance here in opera, gave the Pirate King in first class style and voice, and was heartily encored. The other members of the cast did themselves great credit. The co was to have repeated, 24th. Obliged to postpone on account of the illness of Miss Clowson. The house was packed to see Salvini, 26th, in The Gladiator. No actor could possibly wish for a better reception or a more enthusiastic audience. The W. F. Cody (Buffalo Bill) co. gave us two performances of The Prarie Waif, 27th, to only medium houses.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Milton Nobles in Love and Law, 1st, to a good house. Aimee in Mam'zelle, 2d, 3d, and The Divorce Bill, 4th Good houses. Nevada Concert co., 11th. Oliver Byron, 12th, 13th.

Academy of Music (Herzog and Co., lessees): In the Ranks played to good business last week. Jennie Calef, 8th.

Items: In the general tax bill for the current year, just passed by the General Assembly of Virginia, the clause imposing a tax of one per cent. on the gross receipts of theatrical and other entertainments is expunged; so this incubus will no longer burden the shoulders of managers who favor Virginia with their periodical visits, and its removal also encourages those who are locally interested in like enterprises. This abatement was produced through the instrumentality of Mrs. W. T. Powell, owner and manager of our theatre, who has been industriously working for some time past to that end.—John W. Ransone and family are in the city on a visit.—THE MIRROR is to be found regularly at C. F. Johnston's News-stand, 918 Main street, East, and at G. A. Thilow's emporium, 705 E. Broad street, two doors below the Theatre.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Milton Nobles presented Love and Law 3d, to a good house, and was very favorably received.

DANVILLE.

Masonic Hall (M. A. Moseby, manager): Jennie Calef Comedy co. opened a three nights' engagement 4th, to excellent business. Next night Little Muffets; next, Fanchon, and Saturday night, Little Muffets. Packed houses. Saturday matinee, Little Barefoot, people turned away. Good co.; universal satisfaction.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Lillian Lewis in The Creole, 2d and 3d, to light business, but well-pleased audiences Miss Lewis is a very clever actress, doing her part with much ease. S. S Block as George Duhamel was fair Co average. Mr. Simpson as Potain did some clever comedy work. The Leland Opera co laid over here to make some changes in the co. and rehearse with the new members Owing to a misunderstanding between Manager Shine and Mr. Kearney and Mr Dobbins, the two latter left the co. and returned to Washington. Cooney Bowers, agent of the Leland co., who has also been in town for several days, went to Cincinnati for a man to fill Mr. Kearney's place as Ko-Ko, and returned with Mr. Melcher, of the College of Music. He far surpasses his predecessor. Giles Shine, manager of the co., was given a benefit 4th, and a fair house greeted The Mikado for the seventh time. Manager Shine and wife played the cottage scene of the Lady of Lyons in connection.

Items: The entire Leland co. took in The Creole performance, 2d. Misses Lawrence, DeEste, Barrett and Lillian Lewis were "shot" at Cadwallader's gallery during the week.—Manager Van Winkle now wears a very handsome watch-charm, a present from Miss Lewis. On one side are the initials in a monogram, M. C. V. W., and on the other the word Lillian. All the theatrical people sojourning in the city for the past week have made many friends.

WHEELING.

Opera House (W. S. Foose, manager): Fanny Davenport in Fedora 6th to a full house.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Shadows of a Great City had its first production in this city 1st at the hands of a very strong and evenly balanced co. The play abounds in thrilling scenes and dramatic situations, while throughout it all runs a comedy element which materially lessens the gloomy effect which generally follows plays of this kind. Annie Ward Tiffany makes a star part of Biddy Ronan, yet never overacts it. The scenery is a feature, and is the most substantial ever presented here by a travelling co. Robson and Crane, week of 15th.

New Academy (Jacob Litt, manager): Henry Chanfrau in Kit opened 28th to a packed house. It is wonderful how this play retains its interest to the public. Business dropped off slightly toward the close of the engagement, which came to an end 2d. Co. fair. Robert Emmett celebration on the 10th to a large audience. On the 12th the Arions gave their third concert; large audience. The principal soloists were Fursch-Madi, soprano; Ovide Musin, violin virtuoso, and Mr. Dodge, pianist.

Items: Dog drama was the attraction at Slensby's.—The long haired women's convention, the pie-eating contest and amateur nights prove drawing cards at the Dime Museum. Eleven electric lights make the Dime Museum more attractive than ever.—Lilli Lehman, prima donna of the New York German Opera co., will be heard at the New Academy in concert on April 12, assisted by Franz Rummel and Ovide Musin.—From all reports, the opera co. is meeting with a great deal of hard luck in the Northwest.—The Strakosch Opera co. cancelled their dates at the Grand this month. They will be filled, however, later in the season by the original and principal co.—It is reported that Minnie Hauk will make a concert tour of the principal cities in Wisconsin after the opera season is over.—A ladies' concert band gives open-air concerts (?) in front of the Dime Museum every evening.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Fred and Walter Lennox, under the management of Fowler and Warmington, gave a very good production of Skipped by the Light of the Moon, 3d. Large house.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): McNish, Johnson and Slavin's Minstrels, Feb. 27. Business very good; performance fair to good. Lewis Morrison and Rose Wood in May Blossom 1st. Business good; about a $400 house.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Rajah, by a Madison Square co., played all week of 1st to poor business, although the play was put on in a creditable manner. Local papers pitched into both co. and play unmercifully. Cortelli's Japanese troupe 8th.

Theatre Royal (Jacobs and Sparrow, managers): Little's World comb. was the attraction 8th. As usual, the house was packed every night. Co. vile. Lillian Clay's Adamless Eden, 8th.

HALIFAX

Academy of Music (H. B. Clarke, manager): The latter part of Miln's season was more successful than the first. The house was packed on Thursday night, when he appeared as Hamlet, and at the Macbeth performance he had the largest Saturday night audience that has gathered since Chanfrau gave his first performance of Kit some years ago. Miln returned Feb. 28 to lecture on "Candles and Footlights," or the church and stage as friendly forces. The Stafford-Foster co. opened 1st, and during the week appeared in Camille, Frou-Frou, Romeo and Juliet, The Great Divorce Case and The Marble Heart.

Items: The Guy Family has closed at the Lyceum and started on a tour of the Provinces.—Frank D Hall is hustling for the Stafford-Foster co. and has been warmly welcomed by old friends.

HAMILTON.

Grand Opera House (T. Reche, manager): The Music Concert co. drew a fine house 2d and gave a most enjoyable entertainment.

QUEBEC.

Music Hall (Willis Russell, proprietor): The J. H. Gilmour Dramatic co played all week to good business. The different plays were all well put on. Mr. Gilmour is supported by Miss Fletcher, who is a clever actress. The co. is above the average.

WINNIPEG.

The Lytell co. has been badly "left" again. As reported last week, Lytell went to Chicago ostensibly to procure more people, re-organize and play Northern Pacific Railway towns. However, he suddenly turned up in Toronto. Charley Sharp is also badly "left." The scenery, which was hustled out of the city to escape the numerous creditors, is being taken care of by Lytell in Toronto. Charley has a heavy interest in it. J. W. McConnell and wife (Laura Bigger) are in town and unable to get out.

OTTAWA.

Grand Opera House (John Ferguson, manager): Rosina Vokes and her London Comedy co. appeared in their triple bill week of 1st. Though a week is a rather long engagement for this town, the house was well filled every night, and at advanced prices.

Royal Theatre (J. H. Gilmour, manager): Richard Golden in A Barber's Scrape week of 1st, to big business. There are some chestnuts in the piece, but they are promptly rung in by Richard, who keeps a "Chestnut Indicator" in the printing office for that purpose. J. H. Gilmour's comb. in the Romany Rye, week of 8th.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AIMEE: Baltimore, 8, week; Washington, 15, week; Philadelphia, 22, week.
ARNA WALKER CO.: Mansfield, O, 8, week.
ANNIE PIXLEY: St. Louis, 8, week; Lafayette, Ind., 15; Ft. Wayne, 16; Dayton, O., 17; Richmond, 18; Indianapolis, 19, 20; Chicago, 22, week.
ARGONAUTS OF '49: Glens Falls, N. Y., 12, 13.
AGNES WALLACE AND SAM B. VILLA: Ilion, N. Y., 8, week; Frankfort, 15, 16, 17.
APHRODITE CO.: St. Louis, 8, week; Indianapolis, 15; Louisville, 17, 18, 19; Cleveland, 22, week.
ADELAIDE MOORE: Brooklyn, 8, week; Brooklyn, E. D., 15, week; Boston, 22, week.
A BARBER'S SCRAPE CO.: Coburg, Ont., 12; Port Hope, 13; Belleville, 19, 20; Toronto, 22, week.
ATKINSON'S APHRODITE CO.: Portsmouth, N. H., 11; Farmington, 12; Great Falls, 13; Salem, Mass., 24.
ATKINSON'S DRAMATIC CO.: Pittsfield, Mass., 8, week; Brockton, 15, week; Gloucester, 22, week; Lawrence, 29, week.
ADA GRAY: Exeter, N. H., 25; Portland, Me., 26.
AFTER DARK CO.: Brooklyn, E. D., 8, week.
ATKINSON AND COOK CO: Boston, 8, week; Brooklyn, 15, week.
AMERICAN COMEDY CO.: Harlan, Ia., 11, 12, 13.
ARTHUR REHAN'S CO.: Hannibal, Mo., 11; Quincy, Ill., 12; Aurora, 13; Chicago, 15, two weeks.
ABBEY'S UNCLE TOM CO.: Middletown, Pa., 11; Marietta, 12; Columbia, 13.
ALICE HARRISON: St. Louis, 8, week; Chicago, 15, week; Cincinnati, 22, week; Chicago, 29, week.
ALONE IN LONDON CO: New York City, 8, week; New Haven, 15, 16, 17; Providence, 18, 19, 20; Boston, 22, week; Salem, 31.
ARTZBERGER DRAMATIC CO.: Meadville, Pa., 10, 11; Titusville, 12, 13; Jamestown, N. Y., 15, 16, 17.
A BRAVE WOMAN CO.: Chicago, 8, two weeks; Toledo, O., 29, week.
BELLA MOORE: Cleveland, 11, 12, 13.
BOUCICAULT: Boston, 8, week; New York City, 15, three weeks.
BARTLEY CAMPBELL'S WHITE SLAVE CO.: Harlem, 8, week.
BARTLEY CAMPBELL'S SIBERIA CO.: Chicago, 8, week; South Bend, Ind., 15, 16; Coldwater, Mich., 17; Adrian, 18; Kenton, O., 19; Mansfield, 20; Cleveland, 22, week; Akron, 29; Youngstown, 30; Uniontown, 31.
BARTLEY CAMPBELL'S CLIO CO.: Detroit, 8, week.
BALFE-LACY CO.: New York, 15, week; Jersey City, 22.
BREYER COMEDY CO.: Garner, Ia., 8 week; Clear Lake, 15, week.
BAKER AND FARRON: Denison, Tex., 15; Paris, 16; Austin, 17, 18; San Antonio, 20, 22; Galveston, 23, 24, 25; Houston, 26, 27; New Orleans, 29, week.
BLACKMAIL CO.: N. Y. City, 15, two weeks; Philadelphia, 29, week.
BUNCH OF KEYS CO.: Cincinnati, 8, week; Cleveland, 15, week.
BUFFALO BILL COMB.: San Francisco, 8, week.
BAIRD'S DRAMATIC CO.: Guelph, Ont., 1, two weeks; St Catherines, 15, week.
BAYSE COMEDY CO: Jacksonville, Ill., 8, week; Joliet, 15, week; Aurora, 22 week; Galesburg, 29, week.
BREADWINNER CO.: Cleveland, 8, week; Detroit, 15, week; Chicago, 22, week; Fort Wayne, Ind., 29, week; Toledo, O., April 5, 6.
BURR OAKS CO.: Wheeling, W. Va., 8 week.
BARRY AND FAY: Worcester, Mass., 17; New London, Ct., 20.
BENNETT MATLACK CO.: Fort Wayne, Ind., 8, week; Tiffin, O., 15, week; Hartford, Ct., 22, week.
BLACK FLAG CO.: Uniontown, Pa., 11; Connellsville, 12; Johnstown, 13; Philadelphia, 15, week; Canton, 25; Toledo, 26, 27.
BIDWELL'S STOCK CO.: New Orleans, 8, six weeks.
CROSSEN'S BANKER'S DAUGHTER CO.: N. Y. City, 8 week.
COLLEEN BAWN CO.: N. Y. City, 8, week.
CLAIRE SCOTT: New Haven, 8, week; Boston, 15, week.
CORA VAN TASSEL: Maysville, Ky., 8, week; Mt. Sterling, 15, 16, 17; Georgetown, 18, 19, 20; Chattanooga, Tenn., 22, week.
CLARA MORRIS: Bridgeport, Ct., 11; New Haven, 12; 13; Brooklyn, 15, week.
CRITERION THEATRE CO.: La Porte, Ind., 8, week.
CRITERION COMEDY CO.: La Porte, Ind., 8, week.
CARRIE SWAIN: Brooklyn, 8, week; N. Y. City, 15, week.
D. E. BANDMANN: Huntsville, Ala., 8, week.
DALYS' VACATION CO: Westfield, Mass., 11; Chicopee, 12; Hartford, Ct., 13; Providence, 15, 16, 17; Milford, 19; Lynn, 20; Brooklyn, 29, week; Norwalk, Ct., April 5; Meriden, 6; Springfield, Mass., 7; Lawrence, 8; Nashua, 9; South Framingham, 22; Gardner, 23; Turners Falls, 24; North Adams, 25; Pittsfield, 26; Kingston, N. Y., 27.
DENMAN THOMPSON: Southampton, Mass., 11; Winsted, Ct., 12; Portchester, N. Y., 13; N. Y. City, 15, week; Philadelphia, 22, week; Trenton, N. J., 29; Plainfield, 30; Spencer, Mass., 31; Brockton, April 1; Abingdon, 2; Chelsea, 3.
DRAPER'S UNCLE TOM'S CO.: Cincinnati, 8, week.
DOWNING'S VAUTOUR CO.: Washington, 8, week; Cumberland, Pa., 15; Hagerstown, 16; Wilmington, Del., 17; Richmond, Va., 18, 19, 20; Baltimore, 22, week.
DEVIL'S AUCTION: Springfield, O., 11; Dayton, 12; Fort Wayne, Ind., 13, Chicago, 15, week; Milwaukee, 22, week; Chicago, 29, week.
DAN SULLY'S CORNER GROCERY: Chicago, 8, week; Cincinnati, 15, week.
EFFIE ELLSLER: Philadelphia, 8, week; Boston, 15, week.
EDWIN BOOTH: Philadelphia, March 1, two weeks.
EDWIN STUART CO.: Dixon, Ill., 8, week; Valparaiso,

Ind., 15, week; Michigan City, 22, week; Elkhart, 29, week.
[illegible] Arden's Co.: Terre Haute, Ind., 11, 12, 13; Coleman, 15, week.
[illegible] and Hoey: San Francisco, March 1, two weeks; Santa Rosa, Cal., 15; Woodland, 16; San Jose, 17; Stockton, 18; Sacramento, 19, 20; St. Paul, Minn., 29, 30, 31; Minneapolis, April 1, 2, 3.
Edith Sinclair Comedy Co.: Fort Plain, N. Y., 12, 13.
Engaged Co. (Ada Dyas): Cleveland, 15, 16, 17.
Ethel Tucker: Brooklyn, 8, week.
Effie Kendall: Scranton, Pa., 11; Lebanon, 12; Allentown, 13; Brooklyn, 15, week.
Esmeralda Co.: Indianapolis, 8, week; Columbus, 15, week.
Elroy's Comedy Co.: Monmouth, Ill., 8, week; Rock Island, 15, week; La Salle, Ill., 22, week; Freeport, 29, week.
Fanny Davenport: Pittsburg, Pa., 8, week; St. Louis, 15, week; Chicago, 22, week.
Fantasma Co.: Stockton, Cal., 11, 12, 13.
Francis Labadie: Toledo, 8, week.
Fun on the Bristol: Buffalo, 8, week.
Felix Vincent: Ottumwa, Ia., 8, week; Burlington, 15, 16, 17; Cedar Rapids, 18, 19, 20; Clinton, 22, week.
Fred. Bryton: New York, 8, week.
Florences (Mr. and Mrs.): Louisville, 11, 12, 13; Kokomo, Ind., 18.
Flora Moore: Jackson, Miss., 13.
Frank Mayo: N. Attleboro, Mass., 11; Lowell, 12, 13; Norwich, Ct., 15; New London, 16; New Britain, 17; Middletown, 18; Chicopee, Mass., 19; Northampton, 20.
Fred Rock's: Toledo, 8, week.
Fred. Warde: Bradford, Pa., 12, 13; N. Y. City, 22, week.
Frank Frayne: Indianapolis, 8, week; Middletown, O., 15; Dayton, 16, 17; Xenia, 18; Washington, 19; Newark, 20; Wheeling, W. Va., 22, 23; Hagerstown, Md., 24; Cumberland, 25; Columbia, Pa., 26; York, 27; Baltimore, 29, week.
Grace Hawthorne: Trinidad, Col., 12, 13; Denver, 15, week.
Genevieve Ward: San Francisco, 8, two weeks.
Griffith Dramatic Co.: Chicago, 8, week.
Gus Williams: Utica, N. Y., 11; Ogdensburg, 12; Watertown, 13; Harlem, 15, week.
Gold King Co.: Albany, 8, week.
Gardiner's Dramatic Co.: Middletown, Ct., 8, week.
Graham Earle Co.: Rochester, 8, week.
Gilmour's Dramatic Co.: Ottawa, Ont., 8, week; Halifax, N. S., 11, 12, 13.
Helene Adell: Baltimore, 8, week; Pittsburg, 15, week; Cincinnati, 22, week; Louisville, 29, week.
Hawes Madison Square Co.: Marshall, Ia., 8, week; Omaha, 15, week.
Harry Lindley: Carlton Place, Can., 11; Gananoque, 12, 13.
Henry Chanfrau: St. Louis, 8, week; Louisville, 15, week; Indianapolis, 22, week.
Hoop of Gold: Washington, 8, week.
Harry Webber: Galesburg, Ill., 8, week; Quincy, 22, week.
Huntley and Gilbert: New Orleans, 8, two weeks.
Held by the Enemy Co.: Philadelphia, 8, week; Baltimore, 15, week.
In the Ranks Co.: Washington, 8, week.
Ivy Leaf Co.: New York, 8, week; Boston, 15, week; Worcester, Mass., 22, 23, 24; Holyoke, 25; Springfield, 26, 27.
Ida Lewis: Pottstown, Pa., 8, week; Ashland, 15, week; Shenandoah, 22, week.
James O'Neill's Monte Cristo Co.: Allentown, Pa., 12; Pittsburg, 15, week.
Janauschek: Jefferson, Tex., 11; Marshall, 12; Sherman, 13; Shreveport, La., 13; Palestine, Tex., 15; Houston, 16, 17; Galveston, 18, 19, 20; San Antonio, 22, 23.
Jeffreys Lewis Co.: Topeka, Kas., 11, 12; St. Joseph, Mo., 13; Denver, 15, week.
Jennie Calef: Richmond, Va., 8, week.
Joseph Murphy: Buffalo, 8, week; Boston, 15, week.
John T. Raymond: Henderson, Ky., 11; Paducah, 12; Cairo, Ill., 13; St. Louis, 15, week; Pittsburg, 22, week.
J. K. Emmet: Lawrence, Kas., 11; Leavenworth, 12; Atchison, 13; Hannibal, Mo., 15; Keokuk, Ia., 16; Quincy, Ill., 17; Springfield, 18; Peoria, 19; Streator, 20; Joliet, 22; Pullman, 23; Bloomington, 24; Terre Haute, Ind., 25; Evansville, 26; Vincennes, 27; Madison, 29.
John A. Stevens: Buffalo, 8, week.
J. B. Polk: Providence, 11, 12, 13; Albany, 15, 16, 17; Lockport, N. Y., 18; Hamilton, Can., 19; London, 20; Streator, Ill., 22; Peoria, 23; Decatur, 24, 25; Burlington, Ia., 26; DesMoines, 27; Council Bluffs, 29; St. Joe, Mo., 30, 31.
Joseph Proctor: Sedalia, Mo., 10, 11; Clinton, 12; Carthage, 13; Joplin, 15, 16; Fort Scott, Kas., 17, 18; Nevada, Mo., 19, 20; Parsons, Kas., 22; Emporia, 23; Junction City, 24.
J. H. Keane: Annapolis, Md., 11, 13.
James Owen O'Conor: Akron, O., 8, week; Prospect, 15; Marion, 16; Van Wert, 17; Fort Wayne, 18, 19, 20.
Janish: Louisville, Ky., 8, week; Cincinnati, 15, week; Buffalo, 22, week; Pittsburg, 29, week.
Katherine Rogers: Philadelphia, 8, week.
Kate Castleton: Bradford, Pa., 17.
Kittie Rhoades: Lexington, Ky., 8, week; Staunton, 15, week.
Kate Claxton: Hot Springs, Ark., 13.
Katie Putnam: Vicksburg, Miss., 11; Monroe, La., 12, 13; Shreveport, 15; Jefferson, Tex., 16; Texarkana, 17; Hot Springs, Ark., 18; Little Rock, 19, 20; Springfield, Mo., 22; Fort Scott, Kas., 23, 24; Nevada, Mo., 25; Sedalia, 26, 27; St. Louis, 29, week.
Kiralfys' Spectacular Co.: Des Moines, Ia., 11, 12; Chicago, 15, six weeks.
Kiralfys' Rat Catcher Co.: Brooklyn, 8, week; Pittsburg, 15, week; Cincinnati, 22, week; St. Louis, 29, week.
Lawrence Barrett: Rutland, Vt., 11; Springfield, Mass., 12; New Haven, Ct., 13; Baltimore, 15, week; Washington, 22, two weeks.
Lizzie Evans: Waterville, Me., 11; Bangor, 12, 13; Lewiston, 15; Bath, 17; Portland, 18, 19; Manchester, N. H., 20; Salem, Mass., 22; Newburyport, 23; Amesbury, 24; Worcester, 26, 27.
Lillian Lewis: Cincinnati, 8, week; St. Louis, 15, week; Jacksonville, 22; Springfield, 23, 24; Milwaukee, 25, 26, 27.
Lillie Hinton: Jamestown, N. Y., 8, week; Salamanca, 15, week; Wellsville, 22, week; Elmira, 29, week.
Lotta: Birmingham, Ala., 11; Atlanta, Ga., 12, 13; Augusta, 15; Macon, 16; Jacksonville, Fla., 17, 18; Savannah, Ga., 19, 20; Norfolk, Va., 23, 24; Lynchburg, 25; Richmond, 26, 27; N. Y. City, 29, two weeks.
Lewis Morrison: Virginia City, Nev., 11, 12; Nevada, 13; San Francisco, 15, week.
Lester-Williams Vreamans Co.: Uniontown, Pa., 11; Fredericksburg, Va., 12; Lynchburg, 13; Richmond, 16; Norfolk, 17; Wilmington, Del., 18; Orange, N. J., 19; Yonkers, N. Y., 20; New Brunswick, N. J., 22; Newburg, N. Y., 23; Binghamton, 24; Auburn, 25; Utica, 26; Syracuse, 27.
Lynwood Co.: Syracuse, N. Y., 8, week; Auburn, 15; Seneca Falls, 16; Canandaigua, 17; Tonawanda, 18; Dunkirk, 19; Ashtabula, O., 20; Indianapolis, 22, week.
Louis Aldrich (My Partner): Boston, 8, week.
Little's World Co.: Buffalo, N. Y., 8, week; Ogdensburg, 15, week; Watertown, 22, week.
Louise Arnot Co.: Danville, Pa., 8, week; Sunbury, 15, week; Harrisburg, 22, week.
Lilian Olcott: Paducah, Ky., 10, 11; Owensboro, 12, 13; Chicago, 15, week; Chillicothe, O., 22.
Laura Dainty: Shelbyville, Ind., 13; Chillicothe, O., 18.
Lydia Thompson: Boston, March 8, two weeks.
Louise Pomeroy: Milford, Mass., 8, week; Portchester, 15, 16, 17; Jersey City, 18, 19, 20; Milton, Pa., 22, week.
Lizzie May Ulmer: Trenton, N. J., 8, week; Washington, 15, week.
Margaret Mather: Boston, March 1, two weeks; Chelsea, Mass., 15; Gloucester, 16; Salem, 17; Lynn, 18; Lowell, 19; Haverhill, 20; Lawrence, 22; Manchester, N. H., 23; Concord, 24; Nashua, 25; Fitchburg, Mass., 26; Greenfield, 27; Springfield, 29; Holyoke, 30; New Britain, Ct., 31.
Mary Anderson: Chicago, March 1, two weeks; Denver, 25, 26, 27.
Mr. and Mrs. George S. Knight: Haverhill, Mass., 11; Chelsea, 12; Waltham, 13; Philadelphia, 15, week; Williamsport, Pa., 31.
Modjeska: Boston, 1, two weeks; Worcester, Mass., 18; Stockton, 22.
Milton Nobles: Jacksonville, Fla., 9 to 13.
Mattie Goodrich: Utica, 8, week; Brooklyn, E. D., 15, week; Brooklyn, 22, week.
Minnie Maddern: Montgomery, Ala., 11; Selma, 12; Meridian, Miss., 13; New Orleans, 15, week; Jackson, Miss., 22.
Mestayer-Vaughn We, Us & Co.: New York, 1, three weeks; Washington, 22, week; Philadelphia, 29, week.
M. B. Curtis: Ottumwa, Ia., 11; Oscaloosa, 12; Marshalltown, 13; Waterloo, 15; Cedar Rapids, 16; Iowa City, 17; Rock Island, 18; Davenport, 19; Burlington, 20; Keokuk, 22.
Michael Strogoff Co.: Cincinnati, 8, week; Nashville, 15, 16, 17; Memphis, 18, 19, 20; New Orleans, 22, week; Decatur, 23; Terre Haute, Ind., 24; Indianapolis, April 5, 6, 7.
May Blossom Co.: Brooklyn, E. D., 8, week; New York, 15, week; Buffalo, 25, 26, 27.
Maggie Mitchell: Chicago, 8, week; Rockford, Ill., 15; Dubuque, Ia., 16; Davenport, 17; Burlington, 18; Keokuk, 19; Peoria, Ill., 20; Springfield, 22.
Mattie Vickers: Pottsville, Pa., 11; Lancaster, 12; York, 13; Fredericksburg, Va., 15; Richmond, 16 to 20; [illegible], Pa., 25.
[illegible]'s Silver King Co. (Mack and Bangs): Chicago, 8, two weeks.
Maude Atkinson: Decatur, Ill., 8, week; Ottawa, 15, week; Galesburg, 22, week; Danville, 29, week; Terre Haute, Ind., April 5, week; Vincennes, 12, week; Evansville, 19, week.

Muggs' Landing: Lancaster, Pa., 11; Harrisburg, 12, 13.
Myra Goodwin: New London, Ct., 12, 13.
Murdock's Old London Co.: Baltimore, 8, week.
Mason and Morgan's Uncle Tom Co.: Morristown, N. J., 11; Lewistown, 12.
Murray and Murphy: Milwaukee, Wis. 11 to 14; Fond du Lac, 15; Green Bay 16; Oshkosh 17; Janesville 18; Stillwater, Minn. 20; St. Paul 22 23 24; Minneapolis 25 26 27.
Moore-Vivian Co.: Tonawanda, N. Y., 12; Hamburg, 15; Leroy, 16; Dansville, 17; Avon, 18; Batavia, 19; Towanda, Pa., 20; Livonia, 22; Dunkirk, N. Y., 23; Jamestown, 24; Bolivar, 25; Cuba, 26.
Neil Burgess: Philadelphia, 8, week; Easton, 15; Rondout, N. Y. 16; Poughkeepsie, 17; Albany, 18 to 20; Providence, 22, 23, 24.
N. S. Wood: Grand Rapids, Mich., 8, week.
National Dramatic Co.: Leroy, N. Y., 8, week.
Newell Fielding Co.: Keokuk, Ia., 8, week; Hannibal, Mo., 15, week; Quincy, Ill. 29, week.
Nobody's Claim Co.: Cincinnati, 8, week; Louisville, 15, week; Chicago, 22, week.
Only a Farmer's Daughter Co. (Blanche Curtisse): Tampa, Fla., 11; Leesburg, 12; Ocala, 13; Gainsville, 15, 16; Waldo, 17; Fernandina, 18; Brunswick, Ga., 19, 20; Savannah, 22.
Oliver Byron: Lynchburg, Va., 11; Richmond, 12, 13; Philadelphia, 15, week.
Only a Woman's Heart Co.: San Antonio, 10, week; Lampasas, 13, 14, 16; Corsicana, 17, 19; Waco, 20 to 23; Tyler, 24, 25, 26; Camsville, 27; McKinney, 29; Greenville, 30; Denison, 31, April 1, 2.
Private Secretary and Professor Co. (W. H. Gillette): Boston, 1, two weeks; Springfield, Mass., 15; Hartford, Ct., 16; New Haven 17; Bridgeport, 18; Providence, 19, 20; Harrisburg, Pa., 22; Elmira, N. Y., 23; Bradford, Pa., 24; Erie, 25; Youngstown, O., 26; Hornellsville, 27; Philadelphia, 29, week.
Pavements of Paris Co.: Providence, 8, week.
Prisoner for Life Co.: Jersey City, 8, week; New York, 15, week.
People's Theatre Co. (Henry's): Chicopee, Mass., 8, week; East Hampton, 15, week; Leominster, 27; Gardner, 29; Fitchburg, April 5, week.
Patti-Rosa: Clinton, Ia., 11; Sterling, 12; Davenport, 13; Ottumwa, 17.
Peck's Bad Boy Co. No. 1: Newark, N. J., 11, 12, 13.
Peck's Bad Boy Co.: Louisville, 11, 12, 13; Cincinnati, 15, week; Columbus, 22, week; Cleveland, 29, week.
Pembroke's Danites Co.: New Bedford, Ct., 11, 12, 13.
Pauline Markham: Rochester, 8, week; Albany, 15, week; Montreal, 22, week.
Rosina Vokes: Chicago, 15, week; Philadelphia, 22, week.
Rose Levere: Akron, O., 15; Van Wert, 16; Zanesville, 17; Findlay, 18; Cleveland, 22, week.
Reilly's Comedy Co.: Chicago, 8, two weeks.
Roland Reed: Coldwater, Mich. 11; Ann Arbor, 12; Sandusky, O., 13; Erie, Pa., 15; Lockport, N. Y., 16; Philadelphia, 22, week.
Robson and Crane: St. Paul, 8, week; Milwaukee, 15, week; Detroit, 22, week.
Rose Coghlan: New Orleans, 8, week; Nashville, Tenn. 18, 19, 20.
Rentfrow's Pathfinders: Marshalltown, Ia., 11; Des Moines, 12, 13; Waterloo, 22.
Rightmire's Co.: Brooklyn, 8, week; Syracuse, N. Y. 15, week; Amsterdam, 22, week; Albany, 29, week.
Robert McWade: Mansfield, O., 24.
Rhea: New Orleans, March 1, two weeks; Hot Springs, Ark., 16.
Rajah: Troy, N. Y., 11, 12, 13; Brooklyn, 15, week; Harlem, 22, week.
Romany Rye Co.: Brooklyn, 8, week; Jersey City, 15, 16, 17; Paterson, N. J. 18, 19, 20; Providence, 22, week.
Redmund-Barry Co.: Hornellsville, N. Y. 13; Worcester, Mass., 19, 20; Middletown, Ct., 23.
Rag Baby Co. (Western): Brooklyn, 8, week; Brooklyn, E. D., 15, week; Newark, 22, week; Jersey City, 29, 30, 31.
Rag Baby Co. (Eastern-Southern): Muskegon, Mich. 11; Grand Rapids, 12, 13; Flint, 18.
Sol Smith Russell: Hazleton, Pa., 11; Carbondale, 12; Cortland, N. Y. 13; Binghamton, 15; Hornellsville, 16; Erie, Pa., 17; Cleveland, 18, 19, 20.
Shadows of a Great City: St. Louis, 8, week; St. Joseph, Mo. 15, 16; Leavenworth, Kas., 17, 18; Topeka, 19, 20; Kansas City, Mo., 22, week; Denver, 29, week.
Salsbury's Troubadours: Brooklyn, E. D. 8, week; Fort Wayne, Ind. 13; Englewood, Ill., 20.
Salvini: Burlington, Ia., 12; Peoria, Ill., 13; Evansville, Ind. 15; Terre Haute, 16; Indianapolis, 17; Louisville, 19, 20; Cincinnati, 22, week.
Stafford-Foster Co.: St. John, N. B., 11; Bangor, Me., 12, 13; Lewiston, 15, 16; Portland, 17, 18; St. Johnsbury, 19, 20.
Stranglers of Paris: Buffalo, 8, week; Rochester, 15, week.
Sid France Co.: New York, 8, two weeks; Cleveland, 22, week.
Skating Rink Co. (Nat Goodwin): New York, 8, week.
Skipped by the Light of the Moon: Denver, 8, week; Salt Lake City, 15, 16, 17; Sacramento, Cal., 20, 21; San Francisco, 22, four weeks.
Skipped by the Light of the Moon (Fowler and Warmington's Co.): Hamilton, Ont. 11; Belleville, 12; Kingston, 13; Brockville, 15; Ottawa, 16; Ogdensburg, N. Y. 17; Watertown, 18; Oswego, 19.
Stuttz Co.: Orange, Tex. 8, week.
Storm-Beaten Co.: Burlington, Ia., 12; Peoria, Ill., 13; Evansville, Ind., 15; Terre Haute, 16; Indianapolis, 17; Louisville, 18; Cincinnati, 22, week; Minneapolis, 29.
Standard Dramatic Co.: Oil City, Pa. 8, week; Meadville, 15, week; Titusville, 22, week; Warren, 29, week.
Seabrooke Comedy Co.: Danbury, Ct., 11; Waterbury, 12, 13.
Streets of New York Co.: Troy, N. Y., 8, week; Montreal, 15, week; Belleville, 22, week; Hamilton, 29, week.
Silver Spur Co.: Cleveland, 8, week; Chicago, 15, week; Fort Wayne, Ind., 22, week; Indianapolis, 29, week.
Two Nights in Rome: Louisville, 8, week; Indianapolis, 15, week.
Tin Soldier Co.: Cleveland, 8, week; Buffalo, 15, week; Philadelphia, 22, week; Baltimore, 29, week.
Two Johns Co.: Williamsport, Pa. 15; Pittston, 20.
Tavernier Co.: Monroe, Mich., 1, two weeks; Toledo, O. 15, week; Chatham, Ont., 22, two weeks.
Three Wives Co.: Amsterdam, N. Y., 8, week.
Tourists Co.: Akron, O., 15, week.
Ullie Akerstrom: New Britain, Ct., 8, week; South Manchester, 15, 16, 17; Westfield, Mass., 18, 19, 20.
W. J. Scanlan: Memphis, 11, 12, 13; Minneapolis, 18, 19, 20.
Wallick's Bandit King Co.: Petersburg, Va., 11; Norfolk, 12, 13; Baltimore, 15, week; Wilmington, Del. 22, 23; Paterson, N. J. 24, 25; Bridgeport, Ct., 26; Norwalk, 27.
Waite's Comedy Co.: Columbia, Pa., 15 week; Lancaster 22 week.
Wages of Sin Co.: Mobile, Ala. 11, 12; Pensacola, Fla. 13; Selma, 15; Atlanta, Ga., 16, 17; Macon, 18; Augusta, 19, 20; Jacksonville, Fla. 22, 23; Savannah, Ga. 24, 25; Charleston, S. C. 26, 27.
Williams' Shaughraun: Washington, 8, week.
Waite Comedy Co.: Carlisle, Pa. 11, 12, 13; Columbia 15 week.
Wife's Honor Co.: Washington, 8, week.
Wilbur Comedy Co.: Logansport, Ind., 8, week; South Bend, 15, week; Toledo, O., 22, week.
Wallack's Special Co.: N. Y. City, 8, week.
Woodiska Co.: Shelbyville, Ind., 22, week.
Wrinkles: Hartford, Ct., 8, week; Brooklyn, E. D., 22, week; Paterson, N. J., April 5.
Young Mrs. Winthrop Co.: Bath, Me., 11; Portland 12, 13; Augusta, 15; Haverhill, Mass., 16; Chelsea, 17; Waltham, 18; New Bedford, 19; Fall River, 20; Newport, R. I., 22; Taunton, Mass., 23; Brockton, 24; Providence, 26, 27, 28; New London, Ct., 29.
Yerance Lee Co.: Albany, 8, week; Troy, 15, week; Elmira, 22, week; Syracuse, 29, week; Rochester, April 5, week.
Zozo Co.: Detroit, 8 to 11; Kalamazoo, 12, 13; Toledo O. 15, 16; Sandusky, 17, 18; Akron, 19, 20; Cleveland, 22, 23, 24; Springfield, 25, 26, 27; Dayton, 29, 30, 31.

OPERA AND CONCERT COMPANIES.

Alsatian Family: Grand Island, Neb., 15; St. Paul, 16; Hastings, 17; Edgar, 18, 19; Carleton, 20.
Bennett and Moulton's Co. A: Evansville, Ind., 8, week; Danville, 15, week; Vincennes, 22, week; Chicago, 29, week.
Bennett and Moulton's Co. B: Lowell, Mass., 8, week.
Belle Cole Concerts: Kingston, N. Y., 16; Cohoes, 17; Syracuse, 18; Auburn, 19; Seneca Falls, 20; Geneva, 22; Ithaca, 23; Elmira, 24; Hornellsville, 25; Wellesville, 26; Olean, 27; Bradford, Pa., 29; Butler, 30; Warren, 31; Jamestown, N. Y., April 1.
Brooke Opera Co.: Albany, 15, week; Utica, 22, week; Syracuse, 29, week; Brooklyn, April 5, week.
Boston Ideals: Sedalia, Mo., 22.
Carleton Opera Co.: Baltimore, 8, week; Philadelphia, 15, week.
Corinne Merriemakers: Montreal, 8, week.
Clara Louise Kellogg: Jackson, Miss., 12.
Duff's Mikado Co.: Louisville, 8, week.
Emma Abbott Opera Co.: Washington, 15, week; Pittsburg, 29, week.
Emma Nevada Concerts: Baltimore, 12, 13; Columbia, S. C., 15; Charleston, 16; Augusta, Ga., 17.
Ford's Opera Co.: Baltimore, 8, week.
Hanoverian Family: Camden, N. J., 8 week.
Hungarian Gypsy Band: New London, Ct., 19.
Juvenile Mikado Co.: Kansas City, 11, 12, 13; St. Louis, 15, week; Chicago, 22, week.
Judic: Washington, 11, 12, 13; Philadelphia, 15, week.
Kyle's Opera: Shamokin, Pa., 8 week.
Little Tycoon: Philadelphia, 8—indefinite.
Leland Opera Co.: Shelbyville, Ind., April 1.
Lydia Thompson: Boston, 8 week; Brooklyn, 15 week.
McCaull's Opera Co.: Syracuse, 11; Albany, 12, 13.
McCaull's Mikado Co.: Philadelphia, 1, two weeks.
Mapleson Opera Co.: St. Joseph, Mo., 11, week; San Francisco, 22, two weeks.
Metropolitan Opera Co. (German): Chicago, 15, two weeks.
Mendelssohn Quintette Club: Marshall, Mo., 11; Mexico, 12; St. Charles, 13; Louisiana, 15; Fulton, 16; Columbia, 17; Moberly, Mo., 18; Boonsville, 19; Sedalia, 20.
Norman Opera Co.: St. Louis, 8, week; Cincinnati, 15, week.
National Ideal Opera Co.: Paterson, N. J., 2, two weeks.
Pyke's Mikado Co.: Indianapolis, Ind., 8, week; Peoria, Ill., 15; Quincy, 19, 20.
Rinehart Opera Co.: Meadville, Pa., 8, week.
Rive-King Concerts: Dayton, O., 13; Lima, 15; Ft. Wayne, Ind., 16, 17, 18; Louisville, 19, 20; Cincinnati, April 2, 3.
Starr's Opera Co.: Jackson, Mich., 8, week; Muskegon, 15, week; Grand Rapids, 22, week.
Stetson's Mikado Co.: Lockport, N. Y., 11; Binghamton, 12, 13; Waltham, Mass., 17.
Smith's Bell-Ringers: Van Buren, Ark., 11; Fort Smith, 12, 13; Little Rock, 15, week.
Stetson's Mikado Co. No. 2: Batavia, N. Y., 11; Ithaca, 12; Lyons, 13; Little Falls, 15; Saratoga, 16; Schenectady, 17; Glens Falls 18; N. Adams, Mass., 19.
Strakosch English Opera Co.: Danville, Ind., 11; Champaign, Ill., 12; Mattoon, 13; Springfield, 15; Decatur, 16; Bloomington, 17; Ottawa, 18; Elgin, 19; Rockford, 20; Milwaukee, 22, 23, 24.
Thompson Opera Co.: Portland, Ore., Feb. 22—indefinite.
Templeton's Mikado Co.: Harlem, 8, week; New York, 15, two weeks.
Wilbur Opera Co.: Pittsburg, 8, week; Cleveland, 15, week; Buffalo, 22, week.

MINSTREL COMPANIES.

Vescelius Opera Co.: Sedalia, Mo., 15, 16.
Baird's: Augusta, Ga., 11; Macon, 12; Washington, 13; Athens, 15; Rome, 16; Chattanooga, 20; Knoxville, 21.
California: Marietta, O., 12; Volcano, 13; Clarksburg, 15; Weston, 16.
Hi Henry's: Great Falls, N. H., 11; Exeter, 12; Kennebunk, Me., 13; Newburyport, Mass., 15; Amesbury, 16; Ipswich, 17; Beverly, 18.
Haverly's: Poughkeepsie, N. Y., 11; Newburg; Paterson, N. J., 13; Newark, 15, 16, 17; Troy, 18; Albany, 19, 20; Boston, 22, week.
Kersands': St. Louis, 15, week; Indianapolis, 22.
Lester and Allen's: Philadelphia, 8, week; Glens Falls, N. Y., 15; Montreal, 22, 23, 24; Ottawa, 25.
McNish, Johnson and Slavin's: San Francisco, 8, three weeks.
T. P. W.: Brockton, Mass., 11; Fall River, 12; Willimantic, Ct., 13; New Britain, 15.
Wilson and Rankin's: Savannah, Ga., 10, 11; Milledgeville, 13; Columbus, 13; Pensacola, Fla., 15; Mobile, Ala., 16; Selma, 17; Meridian, Miss., 18; Vicksburg, 19; Jackson, 20; New Orleans, 22, week.
Whitmore and Clark's: Rutland, Vt., 11; Brandon, 12; Middlebury, 13; Vergennes, 15; Burlington, 16; St. Albans, 17; Richmond, 18; Waterbury, 19; Montgomery, 20.

VARIETY COMPANIES.

American Four: Hartford, Ct., 8, week.
Adamless Eden Co.: Montreal, 8, week; Ottawa, 15; Brockville, 16; Syracuse, N. Y., 18; Schenectady, 19; Hudson, 20; N. Y. City, 22.
Alice Oates: Hastings, Neb., 13.
Australian Novelty Co.: Albany, 8, week; Rochester, 15, week; Troy, 22, week; Montreal, 29, week.
All-Star Specialty Co.: Newark, 8, week; Providence, 15, week.
Delano and Audley's: Brockville, Can., 8, week.
Davene's: Chicago, 8, two weeks.
Elliott Family: Harrisburg, Pa., 11; Lancaster, 12, 13.
Four Emeralds: Red Wing, Minn., 8 week; Chicago, 15, three weeks.
Fanny Louise Buckingham: Washington, 8, week.
Fanny Herring: Zanesville, 8, week; Madison, Ind., 15, 16, 17; New Orleans, 22, two weeks.
Gibson and Ryan: Cleveland, 8, week.
Gilday's Collars and Cuffs: Washington, 8, week; Norfolk, Va., 15, week; Philadelphia, 22, week.
Gray-Stephens Co.: Reading, Pa., 8, week; Buffalo, 15, week; Syracuse, 22, week.
Grizzly Adams: Utica, N. Y., 8, week.
Howard Athenæum Co.: Baltimore, 8, week; Philadelphia, 15, week.
Hallen and Hart: Brooklyn, 8, week; Philadelphia, 22, week.
Ida Siddons Burlesque Co.: N. Y. City, 8, week.
Ida Lewis: Pottstown, Pa., 8, week.
Jones-Montague Co.: Waterford, N. Y., 11; Cohoes, 12, 13.
Jesse James Co.: Albany, 8, week.
Kernells' Co.: Brooklyn, E. D., 8, week; N. Y. City, 15, week.
Kelly's Comedy Co.: N. Y. City, 8, week.
Le Clair and Russell: Chicago, 15, week.
Little Nugget Co.: Santa Fe, N. M., 10, 11; Las Vegas, 12, 13; Raton, 15; Trinidad, Col., 16, 17; Pueblo, 18, 19; Colorado Springs, 20; Denver, 22, week; Leadville 29.
Leonzo Bros.: Pittsburg, 8, week; Baltimore, 15, week; Washington, 22, week; Norfolk, Va., 29, week.
May Adams and Gus Hill: Indianapolis, 8, week; St. Louis, 15 week; Chicago, 22, two weeks.
Miaco's Humpty Dumpty: Hampton, Va., 11, 12, 13; Lynchburg, 15, 16, 17; Reading, Pa. 18, 19, 20.
Pat Rooney: Philadelphia, 8, week.
Riley and Frey: St. Louis, 8, week.
Rentz-Santley Co.: Newark, N. J., 8, week.
Reilly and Wood's Co.: N. Y. City, 8, week; Brooklyn, 15, week; Baltimore, 22, week; N. Y. City, 29, week.
Suydam's Co.: Norristown, Pa., 11, 12, 13.
Silbon Co.: Cincinnati, 8, week; Louisville, 15, week.

MISCELLANEOUS.

Anderson's Glass-Blowers: Reading, Pa., 8 week.
Arizona Joe: Cleveland, 15, week.
Bosco: Iowa Hill, Cal., 12, 13.
Bristol's Equescurriculum: Binghamton, N. Y., 8 week; Syracuse, 15, week; Williamsport, Pa., 22, week; Allentown, 29, week.
Eli Perkins: Tipton, Neb., 11; Kirkville, 12; Lincoln, 13.
Harrigan's Tourists: Brockport, N. Y., 11.
Kellar: Boston, 8, Philadelphia, 15—indefinite.
Professor George Bartholomew's Equine Paradox: Burlington, Ia., 8, week.
Prof. Reynolds (Mesmerist): Belvedere, Ill., 8, week.
Professor Crocker's Equines: Toledo, O., 11, 12, 18; Mansfield, 29, week.
Samwell's Circus: Charleston, S. C., 8, week.
Tony Denier: Chattanooga, Tenn., 11; Nashville, 12, 13; Clarksville, 15; Cairo, Ill., 16; Evansville, Ind., 17; Vincennes, 18; Terre Haute, 20.

Professional Doings.

—Milton Nobles' play, Love and Law, is being pirated.

—Katherine Rogers still continues on a prosperous tour of week stands.

—Leonora Bradley leaves John T. Raymond's company on March 22.

—Rose Coghlan is playing this week her first star engagement in New Orleans.

—Hans Kreissig is at present conducting for the Bijou Opera company in the South.

—Sydney Childer is established in a scenic studio on Vernon avenue, Flatbush, L. I.

—Stetson's Mikado company in Canada is testing the capacity of the houses everywhere.

—Helen Ottolengui is playing the part of Sara in Siberia in place of Lila Vane, resigned.

—Corydon F. Craig has added the Keokuk (Ia.) Opera House to his managerial responsibilities.

—John S. Murphy does not play during Lent. His brother Joseph does not play during Holy week.

—Newton Gotthold, Walden Ramsey and Eugenia Blair will join Lawrence Barrett's company on March 29.

—Anna M. Quinn will play the Widow Nolan in Sully's Corner Grocery for the remainder of the season.

—J. McNeil Whistler, the art critic, artist and lecturer, has decided to postpone his trip to this country until next Fall.

—Edward Gregory has been engaged by Charles C. McCarthy in a business capacity with the One of the Bravest company.

—Kittie Marcellus has played a successful season as seconda donna to Lizzie St. Quinten. Her voice is a soprano of high range. Miss Marcellus is now at liberty for light opera or singing soubrettes.

—Kellar the Magician will begin a long engagement at the Arch Street Opera House, Philadelphia, on next Monday evening.

—A company has been incorporated in Chicago for the establishment of a waxwork museum in that city similar to the Eden Musee.

—Dickson's World company was to have reopened on March 1. The date was postponed to the 8th, then to the 15th, and it is still indefinite.

—J. J. McCloskey, author of Across the Continent, Way Down South, Kentuck and other plays, is reported to be very ill at his home in Brooklyn.

—William Foster, proprietor and manager of Foster's Opera House at Des Moines, Ia., was recently married to Miss Louisa A. Harris, a non-professional of that city.

—By the leasing of the Grand Opera House in Syracuse on last Saturday night, Jacobs and Proctor now control a circuit embracing Troy, Albany, Syracuse, Buffalo, Rochester and Montreal.

—John Gilbert, the veteran of Wallack's, celebrated the seventy-sixth anniversary of his birth on last Saturday, and was regaled by numbers of his friends and brother professionals with the musty chestnut that he looked fully ten years younger than he did last year.

—Friederich Mitterwurzer will open a two weeks' engagement at the Thalia Theatre next Monday. The engagement will be his last in this country. Herr Mitterwurzer arrived from Philadelphia on Monday and began rehearsals at once with the Thalia company. His season throughout the West, under the management of Mr. Isenstein, of the Deutsches Theatre, Chicago, was successful both financially and otherwise.

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TELEGRAPHIC NEWS.

[SPECIAL TO THE MIRROR.]

CINCINNATI, March 10.—The Sunday arrests, by the Law and Order League, included C. M. Pyke, Louise Manfred and S. W. Keene, of the Beggar Student Opera company, and Thomas Grady, of the Irish Aristocracy company, all of whom were promptly released on bond furnished by Messrs. Hubert Heuck and James E. Fennessy. The Law and Order people have confined their present attack entirely to the trans-Rhenish theatres, claiming that as the attractions at Harris' and Havlin's were billed for the entire week warrants could be readily sworn out for the latter offenders later. The managers are determined to fight the matter to the Supreme Court if necessary, and will claim, with good grounds, that warrants cannot be legally issued on Sunday, and that hence the arrests are invalid. C. M. Pyke is endeavoring to secure one of the local hill-top resorts for a Summer season of light opera. The Sunday attendance at Heuck's, Havlin's and Harris' was very large. Bunch of Keys, at the Grand Monday night, was presented to a fair audience.

NEWPORT, R. I., March 9.—Ada Gray is playing to a moderate house in East Lynne to-night. Miss Gray makes as fine a Lady Isabel as we have seen in a long time. Support was very good.

ROCHESTER, March 9.—Pauline Markham is doing finely at the Academy. Randolph Murray, her leading support, has made a most favorable impression. My regular letter states that the McCaull company is booked for the Grand for three nights. This is an error. Should have announced McCaull company in Black Hussar one night only, 10th, and Kate Castleton in Crazy Patch, 11th, 12th and 13th

BUFFALO, March 9.—Joseph Murphy began his week at the Academy of Music with Kerry Gow. Galleries packed and but few vacant seats down stairs. At the Court Street Theatre A Great Wrong Righted was presented before a full house, John A. Stevens being the star. The Stranglers of Paris had a large audience at the Museum, and Wood's Electric Congress almost tested the capacity of the Adelphi.

LYNN, Mass., March 9.—Bennett and Moulton's Opera company opened a week's engagement, in Olivette, to a packed house last night at panic prices. The company is an improvement on that of last season.

CANANDAIGUA, N. Y., March 9.—Kingsbury's Grand was packed last evening to hear John Stetson's company sing The Mikado. It was the finest presentation of an opera we ever had, and the audience was immensely pleased. Receipts, $700.

NEW BRITAIN, Ct., March 9.—Notwithstanding a storm, Ullie Akerstrom packed the house last night. Every seat was sold at 7:30; and over 300 people were crowded into the aisles. Cut prices.

RICHMOND, Va., March 10.—A full house attended Wallick's Bandit King Monday. General satisfaction.

CLEVELAND, March 10.—Hoyt's Tin Soldier opened to a crowded house at the Euclid, and made a hit. Gibson and Ryan, at the Cleveland, had a big house. Irish Aristocracy the card. Breadwinners, by a good company, at the People's, drew a large audience. Fair houses at the Academy to see Silver Spur.

BOSTON, March 9.—Good houses ruled everywhere last night. Last week of The Jilt at the Boston Museum; Modjeska in Mary Stuart at the Globe; Margaret Mather in Leah at the Boston; The Private Secretary at the Park; The Mikado at the Hollis Street; last week of Lydia Thompson in Oxygen at the Bijou; Louis Aldrich in My Partner at the Howard; Pinafore at the World's Museum, and Maude Granger in Camille at the Windsor.

PITTSBURG, March 10.—One of the events of the season was the first appearance in this city of Fanny Davenport in Fedora. She appeared at Library Hall on Monday evening, supported by R. B. Mantell and an excellent company. The house was well filled, and the audience was most demonstrative in its applause. After the curtain had fallen on the last act the audience remained seated until Miss Davenport and Mr. Mantell appeared and bowed their acknowledgments. Storm-Beaten began a week's engagement at the Opera House. There was a very fair-sized audience present. The Mikado, which is being sung at Harris' by the Wilbur company, will bear comparison with any like performance now travelling, both in respect to principals and ensemble. The business is simply immense. The Leonzo Brothers opened to a large house at the Academy. The Leland Opera company is doing a good business at Seanor's East Liverpool (O.) Opera House

SCRANTON, Pa., March 9.—The Corinne Merriemakers opened at the Academy of Music last night to standing room only. The advance sale was $100 better than for the opening night of their last visit. Little Corinne had an ovation.

CHICAGO, March 10.—Mary Anderson, in Romeo and Juliet, second week, at the Columbia Theatre; crowded house. Juliet praised; entire production excellent. Boston Ideals at the Grand; very large. Maggie Mitchell at Hooley's; excellent. Florences at McVicker's; good. Called Back at the Opera House, with Catherine Lewis and Henry Lee as Pauline and Macari; successful. Siberia at the Academy; [illegible] Grocery at the Standard—good.

[illegible], March 9.—Please score a great [illegible] for Two Nights in Rome in Louisville. Pronounced by local press to be one of the best attractions of the season.

HORACE LEWIS.

ELMIRA, March 9.—Stetson's Mikado company is playing return engagement at the Opera House to-night to large business. This is the eighth performance of The Mikado here this season. At the Mascotte Academy the Hyers Sisters Concert company to good business.

OIL CITY, Pa., March 9.—The Standard Dramatic company opened a week's engagement last night, presenting Ingomar to a fair house. Fanny Gillette, as Parthenia, was particularly fine,

Professsional Doings.

—The 150th representation of One of Our Girls at the Lyceum Theatre takes place in April.

—Grace E. Chapin, an actress of experience, is seeking a position as leading lady with some good manager.

—The Academy of Music, Valparaiso, Ind., has open time in March and April. The stage is well supplied with scenery.

—The report that John Stetson was to join forces with Charles Stevenson in putting The Don on the road is denied by the former's representatives.

—Harry T. Wilson, formerly manager of Atkinson's Bad Boy company, has been appointed treasurer of the Providence (R. I.) Opera House.

—Louise Balfe and Harry Lacy open their joint starring tour at the Windsor Theatre next Monday night. The Planter's Wife will be the first play.

—Myra Goodwin and company have closed season in Sis on account of the star's ill-health. She will go to Europe in the Summer. Her Fall season will open on Oct. 4.

—Mme. Judic will again appear at next Sunday night's concert at the Casino, in conjunction with the principal members of her company and Rudolph Aronson's orchestra.

—P. S. Mattox will manage the tour of Fannie Aymar Mathews' new play, The Brazilian. He has great hopes of the piece and has booked some excellent time for it next season. The authoress will personally direct rehearsals, and a strong company is to be engaged.

—Manager Robert Morrow, of the Providence (R. I.) Opera House, will open a Spring and Summer season on May 17, and invites applications for time. Only combinations—no stars will be accepted. For the present season the weeks of March 22 and April 5 are still open.

—James W. Lanergan was buried at Oak Grove Cemetery, Fall River, Mass., last Thursday. Friends of the deceased actor are agitating a benefit for the widow and daughter. At his old home in Fall River he was very popular in years gone by. Already $700 has been raised for the widow.

—John J. Hoffman invites attention to his Rochester (Pa.) Opera House, with a population, central and tributary, of 12,000. Rochester is twenty-five miles from Pittsburg, at the junction of two or three railroad lines. Manager Hoffman assures travelling managers that it will pay to tarry a night in his town.

—Apropos of Manager Moore's denial that George Morton was Adelaide Moore's leading man, Mr. Morton writes: "I was engaged last Fall, through an agency in New York City, to play leading heavy business with Miss Moore, and have since been playing Jaques, Master Walter, Romeo and Ingomar. These parts speak for themselves."

—On March 27 The Mikado will close at the Hollis Street Theatre, Boston, to be followed by the Carleton Opera company in Nanon. At about the same time both of Mr. Stetson's road Mikado companies will come in, and the three organizations thus put at liberty will be combined in one grand company to present The Mikado at the Globe Theatre. It will be a grand production, and the chorus will be the largest with which the opera has ever been given. It is quite probable that Mr. Stetson will send a Mikado company through Canada during the Summer,

—Annie Louise Ames will star next season in The French Spy, supported by R. J. Dillon. The support will be selected for both dramatic and specialty work. Mr. Dillon has been leading man for some of our foremost stars. The season will open about the first week in September. At present Miss Ames is starring in Esmeralda, playing the title role, supported by Mr. Dillon as Dave Hardy. Miss Ames is only eighteen years of age, and a promising young actress. The Western press speak of her Esmeralda as a charming performance.

—For the past four weeks the management of the Madison Square Theatre have been so tormented by a horde of ticket speculators who hung about the door, that they decided upon putting up the placard, which several other houses had already hung out, to the effect that tickets bought on the sidewalk were absolutely worthless. This was done on Monday night. "It is the only way we could stop these curb-line speculators," said W. R. Palmer to a MIRROR reporter, "and we were called upon to stop them more than any other theatre, because we advertise absolute choice of seats."

Gibson.

Miss Marie E. Gibson, soprano, achieved a remarkable success with the Gilmore Jubilee Concerts. The Syracuse *Herald* of a recent issue speaks of this lady's accomplishments as follows: Miss M. E. Gibson, who has won such a warm place in the hearts of the people, both by her exquisite voice and modest appearance, again was the recipient of decided tokens of appreciation and esteem. She received for the second time a basket of exquisite flowers, and was compelled to give an encore piece, her selection being "Suwanee River," to which she imparted an extraordinary charm. Miss Gibson's voice is unusually pure, sweet, flexible and sympathetic. It seems to be no effort for her to sing, and though the audiences have been almost insatiable in their recalls, she has graciously responded to all. She will always be cordially welcomed in this city.—*Com.*

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London Gossip.

LONDON, Feb. 27.

Austin Brereton has prepared a sumptuous volume, to be published in April by Messrs. Cassell simultaneously in England and America. The title of the volume is "Shakespearean Scenes and Characters." The scope of the book may best be understood by presenting an extract from the preface:

"My object," says Mr. Brereton, "in writing the text which accompanies the engravings here illustrating twenty-nine of Shakespeare's plays, has been to give in a concise form an account of the stage-history of each play, together with a note of the most famous representatives of the principal parts in these plays. The history of the connection of these plays with the stage and of the chief actors in them has accordingly been related for a period extending over two centuries—from the time, in short, of Betterton's Hamlet to that of the last Shakespearean arrival at the Lyceum under the management of Henry Irving. An attempt has also been made to include in these pages a record of the achievements of the greater American actors, and besides to give a note on the productions of Shakespeare's works in the United States." The idea of Mr. Brereton's book is certainly novel, to say the least in its favor. The illustrations comprise thirty steel plates and ten wood engravings after drawings by Frank Dicksee, A. R. A.; Solomon Hart, R. A.; I. L. McRalston, H. C. Selons, J. D. Watson, Charles Green, Fred. Barnard, W. Ralston, A. Hopkins, Val Bromley, A. Fredricks, M. E. Edwards and others. The volume is certain to prove most interesting to lovers of Shakespeare and of the stage. It is dedicated to Henry Irving.

In addition to this literary contribution, the industrious and erudite young Austin Brereton has issued the seventh annual copy of "Dramatic Notes, to be published at the end of March by the publishers of the *Theatre* and the *Stage*.

Doubtless Mr. Brereton's illustrations in his new Shakespearean book will embrace one or more of the late John McCullough. By the way, there has been considerable comment in London theatrical circles on the article in a recent MIRROR regarding the proposed monument to McCullough, to cost $21,000. It is generally thought to be almost a wicked outlay in view of the fact of so many other more desirable ways of perpetuating the memory of the dead actor. The dramatic profession in the main are sensible folk, holding little faith in the powers of "storied urn and animated bust" to keep the remembrance of the loved and lost lastingly in the public heart. If that $21,000, they argue, was devoted to the founding of McCullough scholarships, then indeed would we have a practical memory of the dead tragedian in our midst. Can any similar strong proof be needed of the advantages of monuments not of marble alone than the existence of the "Forrest Home" in America? Let us, in best commemorating our dead, do our best for the living. Speaking of the dead, John Coleman this week contributes an "In Memoriam" to Frederick Balsir Chatterton, for sixteen years manager of Drury Lane Theatre, some time manager of the Princess', St. James', Adelphi and Sadlers Wells. Mr. Chatterton, looking far from robust, also prematurely bent and aged, was present a few weeks since at the Playgoers' Club, when Mr. Coleman delivered his lecture on the late Mr. Dillon, who had also been a warm friend of Chatterton. Yet Chatterton was not aged, for he was only fifty-two, a period of time regarded as the prime of life by all men whether they are actors or members of other professions. We believe Mr. Chatterton was a personal friend, as he was certainly a literary admirer, of the late Rev. Paxton Hood. A lecture on this eminent clergyman, who was so great a student of the Bard of Avon, was delivered this week in Finsbury, North London. The late Paxton Hood was very fond of books. His library, recently sold, was a most extensive, valuable and unique collection. No small proportion of it was composed of the dramatic literature of the day—that is, of the higher grade of such literature. He was from a little boy a devourer of books. Before his tenth birthday he had read Smollett, Fielding and Scott. In his youth he was greatly fascinated by the works of Bulwer Lytton, and desiring a personal interview he courageously sought him out at his country-seat. The tall footman informed young Hood that his master could not see him. On this the lad, tearing a leaf from his pocketbook, wrote:

> A son of song to fame unknown
> Stands waiting in your hall below;
> Your footman bids him to be gone;
> Say, mighty Bulwer, shall he go?

Happily Bulwer did not let the young aspirant "go." He saw him and gave him great encouragement. This began a close friendship only terminating with Bulwer's death. Mr. Hood's life was a most exalted one. He was free from prejudice and bigotry of all descriptions.

If all outsiders got into dramatic good fellowship from equally worthy motives it would be a desirable fact, to say the least. We are reminded of a certain Earl who this week figures in the *Dramatic Review* as about to be married next July. His engagement is announced to Miss Grant, daughter of General Grant. This Earl is Earl Cairn, once Lord Cairnhill, his father's death raising him in this. Ah! if a daughter of General Grant would marry him—in any case, supposing the late General had a daughter save Mrs. Sartoris, once Nellie Grant, and if so, supposing she would commit the horrible bad taste of marrying within a year of her father's death. Garmoyle, chaffingly called "Gumboil" by the gallery boys, began his dramatic notoriety by becoming mixed up with Miss Fotheringay—I mean Fortesque. He paid dearly for his whistle, however, to the tune of ten thousand pounds. He thus enriched the stage, for she took out a company and renounced her position forever in the Savoy Theatre chorus. In American slang, she "hired a hall instarter." Clever little Fotheringay—I mean Fortescue. It will be very lively for this mysterious Miss Grant (not the General's daughter) to be pointed out in theatres as "the wife of Garmoyle whom Fortescue secured damages from." English people will wonder that he could find no wife in England. English people, however, are rather timid—that is, English ladies are. They do not care for a title bought along with so much notoriety.

Earls and all sorts of royalty will be on hand at the Royal Victoria Hall during March to hear the new programmes of ballad and opera to be given alternate Thursdays. On each operatic evening the music of some opera will be sung by well known artists, and several tableaux illustrating the story will be given. Thursday, March 4th, will be the first operatic concert, and on Thursday, March 11, will be the first ballad concert, at which Sims Reeves and other eminent artists will sing. The Princess Christian is one of the most enthusiastic patrons of the Victoria Hall concerts, Since the Queen has been pleased to attend the oratorio of Gounod at Royal Albert Hall this week, it is rumored she may possibly be induced to be present at one of these Victoria Hall concerts. The pageant of real royalty is the one most desired in London at present, and the loyal English are sure to assemble in crowds to see all of the charmed circle of her Majesty's household who will condescend to show themselves in public. And the sovereign lady is sure to be greeted with accelerated enthusiastic singing of the quaint anthem, "God Save the Queen."

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TELEGRAPHIC NEWS.

[SPECIAL TO THE MIRROR.]

CINCINNATI, March 10.—The Sunday arrests, by the Law and Order League, included C. M. Pyke, Louise Manfred and S. W. Keene, of the Beggar Student Opera company, and Thomas Grady, of the Irish Aristocracy company, all of whom were promptly released on bond furnished by Messrs. Hubert Heuck and James E. Fennessy. The Law and Order people have confined their present attack entirely to the trans-Rhenish theatres, claiming that as the attractions at Harris' and Havlin's were billed for the entire week warrants could be readily sworn out for the latter offenders later. The managers are determined to fight the matter to the Supreme Court if necessary, and will claim, with good grounds, that warrants cannot be legally issued on Sunday, and that hence the arrests are invalid. C. M. Pyke is endeavoring to secure one of the local hill-top resorts for a Summer season of light opera. The Sunday attendance at Heuck's, Havlin's and Harris' was very large. Bunch of Keys, at the Grand Monday night, was presented to a fair audience.

NEWPORT, R. I., March 9.—Ada Gray is playing to a moderate house in East Lynne to-night. Miss Gray makes as fine a Lady Isabel as we have seen in a long time. Support was very good.

ROCHESTER, March 9.—Pauline Markham is doing finely at the Academy. Randolph Murray, her leading support, has made a most favorable impression. My regular letter states that the McCaull company is booked for the Grand for three nights. This is an error. Should have announced McCaull company in Black Hussar one night only, 10th, and Kate Castleton in Crazy Patch, 11th, 12th and 13th

BUFFALO, March 9.—Joseph Murphy began his week at the Academy of Music with Kerry Gow. Galleries packed and but few vacant seats down stairs. At the Court Street Theatre A Great Wrong Righted was presented before a full house, John A. Stevens being the star. The Stranglers of Paris had a large audience at the Museum, and Wood's Electric Congress almost tested the capacity of the Adelphi.

LYNN, Mass., March 9.—Bennett and Moulton's Opera company opened a week's engagement, in Ollvette, to a packed house last night at panic prices. The company is an improvement on that of last season.

CANANDAIGUA, N. Y., March 9.—Kingsbury's Grand was packed last evening to hear John Stetson's company sing The Mikado. It was the finest presentation of an opera we ever had, and the audience was immensely pleased. Receipts, $700.

NEW BRITAIN, Ct., March 9.—Notwithstanding a storm, Ullie Akerstrom packed the house last night. Every seat was sold at 7:30; and over 300 people were crowded into the aisles. Cut prices.

RICHMOND, Va., March 10.—A full house attended Wallick's Bandit King Monday. General satisfaction.

CLEVELAND, March 10.—Hoyt's Tin Soldier opened to a crowded house at the Euclid, and made a hit. Gibson and Ryan, at the Cleveland, had a big house. Irish Aristocracy the card. Breadwinners, by a good company, at the People's, drew a large audience. Fair houses at the Academy to see Silver Spur.

BOSTON, March 9.—Good houses ruled everywhere last night. Last week of The Jilt at the Boston Museum; Modjeska in Mary Stuart at the Globe; Margaret Mather in Leah at the Boston; The Private Secretary at the Park; The Mikado at the Hollis Street; last week of Lydia Thompson in Oxygen at the Bijou; Louis Aldrich in My Partner at the Howard; Pinafore at the World's Museum, and Maude Granger in Camille at the Windsor.

PITTSBURG, March 10.—One of the events of the season was the first appearance in this city of Fanny Davenport in Fedora. She appeared at Library Hall on Monday evening, supported by R. B. Mantell and an excellent company. The house was well filled, and the audience was most demonstrative in its applause. After the curtain had fallen on the last act the audience remained seated until Miss Davenport and Mr. Mantell appeared and bowed their acknowledgments. Storm-Beaten began a week's engagement at the Opera House. There was a very fair-sized audience present. The Mikado, which is being sung at Harris' by the Wilbur company, will bear comparison with any like performance now travelling, both in respect to principals and ensemble. The business is simply immense. The Leonzo Brothers opened to a large house at the Academy. The Leland Opera company is doing a good business at Seanor's East Liverpool (O.) Opera House

SCRANTON, Pa., March 9.—The Corinne Merriemakers opened at the Academy of Music last night to standing room only. The advance sale was $100 better than for the opening night of their last visit. Little Corinne had an ovation.

CHICAGO, March 10.—Mary Anderson, in Romeo and Juliet, second week, at the Columbia Theatre; crowded house. Juliet praised; entire production excellent. Boston Ideals at the Grand; very large. Maggie Mitchell at [illegible]'s; excellent. Florences at McVicker's; good. Called Back at the Opera House, with Catherine Lewis and Henry Lee as Pauline and Macari; successful. Siberia at the Academy; [illegible] Grocery at the Standard—good.

[illegible] VILLE, March 9.—Please score a great [illegible] for Two Nights in Rome in Louisville. Pronounced by local press to be one of the best attractions of the season.

HORACE LEWIS.

ELMIRA, March 9.—Stetson's Mikado company is playing return engagement at the Opera House to-night to large business. This is the eighth performance of The Mikado here this season. At the Mascotte Academy the Hyers Sisters Concert company to good business.

OIL CITY, Pa., March 9.—The Standard Dramatic company opened a week's engagement last night, presenting Ingomar to a fair house. Fanny Gillette, as Parthenia, was particularly fine,

Professional Doings.

—The 150th representation of One of Our Girls at the Lyceum Theatre takes place in April.

—Grace E. Chapin, an actress of experience, is seeking a position as leading lady with some good manager.

—The Academy of Music, Valparaiso, Ind., has open time in March and April. The stage is well supplied with scenery.

—The report that John Stetson was to join forces with Charles Stevenson in putting The Don on the road is denied by the former's representatives.

—Harry T. Wilson, formerly manager of Atkinson's Bad Boy company, has been appointed treasurer of the Providence (R. I.) Opera House.

—Louise Balfe and Harry Lacy open their joint starring tour at the Windsor Theatre next Monday night. The Planter's Wife will be the first play.

—Myra Goodwin and company have closed season in Sis on account of the star's ill-health. She will go to Europe in the Summer. Her Fall season will open on Oct. 4.

—Mme. Judic will again appear at next Sunday night's concert at the Casino, in conjunction with the principal members of her company and Rudolph Aronson's orchestra.

—P. S. Mattox will manage the tour of Fannie Aymar Mathews' new play, The Brazilian. He has great hopes of the piece and has booked some excellent time for it next season. The authoress will personally direct rehearsals, and a strong company is to be engaged.

—Manager Robert Morrow, of the Providence (R. I.) Opera House, will open a Spring and Summer season on May 17, and invites applications for time. Only combinations—no stars will be accepted. For the present season the weeks of March 22 and April 5 are still open.

—James W. Lanergan was buried at Oak Grove Cemetery, Fall River, Mass., last Thursday. Friends of the deceased actor are agitating a benefit for the widow and daughter. At his old home in Fall River he was very popular in years gone by. Already $700 has been raised for the widow.

—John J. Hoffman invites attention to his Rochester (Pa.) Opera House, with a population, central and tributary, of 12,000. Rochester is twenty-five miles from Pittsburg, at the junction of two or three railroad lines. Manager Hoffman assures travelling managers that it will pay to tarry a night in his town.

—Apropos of Manager Moore's denial that George Morton was Adelaide Moore's leading man, Mr. Morton writes: "I was engaged last Fall, through an agency in New York City, to play leading heavy business with Miss Moore, and have since been playing Jaques, Master Walter, Romeo and Ingomar. These parts speak for themselves."

—On March 27 The Mikado will close at the Hollis Street Theatre, Boston, to be followed by the Carleton Opera company in Nanon. At about the same time both of Mr. Stetson's road Mikado companies will come in, and the three organizations thus put at liberty will be combined in one grand company to present The Mikado at the Globe Theatre. It will be a grand production, and the chorus will be the largest with which the opera has ever been given. It is quite probable that Mr. Stetson will send a Mikado company through Canada during the Summer,

—Annie Louise Ames will star next season in The French Spy, supported by R. J. Dillon. The support will be selected for both dramatic and specialty work. Mr. Dillon has been leading man for some of our foremost stars. The season will open about the first week in September. At present Miss Ames is starring in Esmeralda, playing the title role, supported by Mr. Dillon as Dave Hardy. Miss Ames is only eighteen years of age, and a promising young actress. The Western press speak of her Esmeralda as a charming performance.

—For the past four weeks the management of the Madison Square Theatre have been so tormented by a horde of ticket speculators who hung about the door, that they decided upon putting up the placard, which several other houses had already hung out, to the effect that tickets bought on the sidewalk were absolutely worthless. This was done on Monday night. "It is the only way we could stop these curb-line speculators," said W. R. Palmer to a MIRROR reporter, "and we were called upon to stop them more than any other theatre, because we advertise absolute choice of seats."

Gibson.

Miss Marie E. Gibson, soprano, achieved a remarkable success with the Gilmore Jubilee Concerts. The Syracuse *Herald* of a recent issue speaks of this lady's accomplishments as follows: Miss M. E. Gibson, who has won such a warm place in the hearts of the people, both by her exquisite voice and modest appearance, again was the recipient of decided tokens of appreciation and esteem. She received for the second time a basket of exquisite flowers, and was compelled to give an encore piece, her selection being "Suwanee River," to which she imparted an extraordinary charm. Miss Gibson's voice is unusually pure, sweet, flexible and sympathetic. It seems to be no effort for her to sing, and though the audiences have been almost insatiable in their recalls, she has graciously responded to all. She will always be cordially welcomed in this city.—*Com.*

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London Gossip.

LONDON, Feb. 27.

Austin Brereton has prepared a sumptuous volume, to be published in April by Messrs. Cassell simultaneously in England and America. The title of the volume is "Shakespearean Scenes and Characters." The scope of the book may best be understood by presenting an extract from the preface:

"My object," says Mr. Brereton, "in writing the text which accompanies the engravings here illustrating twenty-nine of Shakespeare's plays, has been to give in a concise form an account of the stage-history of each play, together with a note of the most famous representatives of the principal parts in these plays. The history of the connection of these plays with the stage and of the chief actors in them has accordingly been related for a period extending over two centuries—from the time, in short, of Betterton's Hamlet to that of the last Shakespearean arrival at the Lyceum under the management of Henry Irving. An attempt has also been made to include in these pages a record of the achievements of the greater American actors, and besides to give a note on the productions of Shakespeare's works in the United States." The idea of Mr. Brereton's book is certainly novel, to say the least in its favor. The illustrations comprise thirty steel plates and ten wood engravings after drawings by Frank Dicksee, A. R. A.; Solomon Hart, R. A.; I. L. McRalston, H. C. Selons, J. D. Watson, Charles Green, Fred. Barnard, W. Ralston, A. Hopkins, Val Bromley, A. Fredricks, M. E. Edwards and others. The volume is certain to prove most interesting to lovers of Shakespeare and of the stage. It is dedicated to Henry Irving.

In addition to this literary contribution, the industrious and erudite young Austin Brereton has issued the seventh annual copy of "Dramatic Notes, to be published at the end of March by the publishers of the *Theatre* and the *Stage*.

Doubtless Mr. Brereton's illustrations in his new Shakespearean book will embrace one or more of the late John McCullough. By the way, there has been considerable comment in London theatrical circles on the article in a recent MIRROR regarding the proposed monument to McCullough, to cost $21,000. It is generally thought to be almost a wicked outlay in view of the fact of so many other more desirable ways of perpetuating the memory of the dead actor. The dramatic profession in the main are sensible folk, holding little faith in the powers of "storied urn and animated bust" to keep the remembrance of the loved and lost lastingly in the public heart. If that $21,000, they argue, was devoted to the founding of McCullough scholarships, then indeed would we have a practical memory of the dead tragedian in our midst. Can any similar strong proof be needed of the advantages of monuments not of marble alone than the existence of the "Forrest Home" in America? Let us, in best commemorating our dead, do our best for the living. Speaking of the dead, John Coleman this week contributes an "In Memoriam" to Frederick Balsir Chatterton, for sixteen years manager of Drury Lane Theatre, some time manager of the Princess', St. James', Adelphi and Sadlers Wells. Mr. Chatterton, looking far from robust, also prematurely bent and aged, was present a few weeks since at the Playgoers' Club, when Mr. Coleman delivered his lecture on the late Mr. Dillon, who had also been a warm friend of Chatterton. Yet Chatterton was not aged, for he was only fifty-two, a period of time regarded as the prime of life by all men whether they are actors or members of other professions. We believe Mr. Chatterton was a personal friend, as he was certainly a literary admirer, of the late Rev. Paxton Hood. A lecture on this eminent clergyman, who was so great a student of the Bard of Avon, was delivered this week in Finsbury, North London. The late Paxton Hood was very fond of books. His library, recently sold, was a most extensive, valuable and unique collection. No small proportion of it was composed of the dramatic literature of the day—that is, of the higher grade of such literature. He was from a little boy a devourer of books. Before his tenth birthday he had read Smollett, Fielding and Scott. In his youth he was greatly fascinated by the works of Bulwer Lytton, and desiring a personal interview he courageously sought him out at his country-seat. The tall footman informed young Hood that his master could not see him. On this the lad, tearing a leaf from his pocketbook, wrote:

> A son of song to fame unknown
> Stands waiting in your hall below;
> Your footman bids him to be gone;
> Say, mighty Bulwer, shall he go?

Happily Bulwer did not let the young aspirant "go." He saw him and gave him great encouragement. This began a close friendship only terminating with Bulwer's death. Mr. Hood's life was a most exalted one. He was free from prejudice and bigotry of all descriptions.

If all outsiders got into dramatic good fellowship from equally worthy motives it would be a desirable fact, to say the least. We are reminded of a certain Earl who this week figures in the *Dramatic Review* as about to be married next July. His engagement is announced to Miss Grant, daughter of General Grant. This Earl is Earl Cairn, once Lord Garmoyle, his father's death raising him in title. As if a daughter of General Grant would marry him in any case, supposing the late General had any daughter save Mrs. Sartoris, once Nellie Grant, and if so, supposing she would commit the horrible bad taste of marrying within a year of her father's death. Garmoyle, chaffingly called "Gumboil" by the gallery boys, began his dramatic notoriety by becoming mixed up with Miss Fotheringay—I mean Fortesque. He paid dearly for his whistle, however, to the tune of ten thousand pounds. He thus enriched the stage, for she took out a company and renounced her position forever in the Savoy Theatre chorus. In American slang, she "hired a hall instarter." Clever little Fotheringay—I mean Fortescue. It will be very lively for this mysterious Miss Grant (not the General's daughter) to be pointed out in theatres as "the wife of Garmoyle whom Fortescue secured damages from." English people will wonder that he could find no wife in England. English people, however, are rather timid—that is, English ladies are. They do not care for a title bought along with so much notoriety.

Earls and all sorts of royalty will be on hand at the Royal Victoria Hall during March to hear the new programmes of ballad and opera to be given alternate Thursdays. On each operatic evening the music of some opera will be sung by well known artists, and several tableaux illustrating the story will be given. Thursday, March 4th, will be the first operatic concert, and on Thursday, March 11, will be the first ballad concert, at which Sims Reeves and other eminent artists will sing. The Princess Christian is one of the most enthusiastic patrons of the Victoria Hall concerts. Since the Queen has been pleased to attend the oratorio of Gounod at Royal Albert Hall this week, it is rumored she may possibly be induced to be present at one of these Victoria Hall concerts. The pageant of real royalty is the one most desired in London at present, and the loyal English are sure to assemble in crowds to see all of the charmed circle of her Majesty's household who will condescend to show themselves in public. And the sovereign lady is sure to be greeted with accelerated enthusiastic singing of the quaint anthem, "God Save the Queen."

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The following Opera Houses and Theatres, embracing ALL THE PRINCIPAL CITIES OF MICHIGAN, compose our Grand Circuit:

WHITE'S NEW THEATRE, Detroit. Chas O. White, Manager.
POWERS' OPERA HOUSE, Grand Rapids. W. H. Powers, Manager.
NEW ACADEMY OF MUSIC, East Saginaw. Clay and Buckley, Managers.
NEW BIJOU OPERA HOUSE, Bay City. Clay and Buckley, Managers.
NEW OPERA HOUSE, Port Huron. Clay and Buckley, Managers.
GRAND OPERA HOUSE, Ann Arbor. A. J. Sawyer, Mnnager.
ASSEMBLY HALL, Jackson. J. A. Wilson, Manager.
OPERA HOUSE, Muskegon. F. L. Reynolds, Manager.
BUCK'S OPERA HOUSE, Lansing. M. J. Buck, Manager.
ACADEMY OF MUSIC, Kalamazoo. B. A. Bush, Manager.
CROSWELL'S OPERA HOUSE, Adrian. Charles Crosswell, Jr, Manager.
NEW OPERA HOUSE, Ionia. Smith and Smith. Managers.
NEW OPERA HOUSE, Flint. H A. Thayer, Manager.
OPERA HOUSE, Marshall. W C. Nolan, Manager.

The Purposes of the Michigan Theatrical Managers in Combining

The articles of association adopted at the Lansing meeting sufficiently show the purpose of the association and are as follows:

Article 1. This association shall be known as the Michigan Theatrical Circuit.

Art. 2. This circuit shall be composed of the following named theatres: White's New Theatre, Detroit; Academy of Music, East Saginaw; Bijou Opera House, Bay City; Powers' Opera House, Grand Rapids; Opera House, Muskegon; Grand Opera House, Ann Arbor; New Opera House, Port Huron; New Opera House, Flint; Assembly Hall, Jackson; Academy of Music, Kalamazoo; Croswell Opera House, Adrian; Buck's Opera House, Lansing; New Opera House, Ionia. The purpose of this organization is to form a combination with a representative in New York City, through whom bookings can be made for the entire State at once as well as through the local managers, and to make a circuit at once attractive and also less expensive to managers of stars and combinations by making shorter railroad jumps and securing reduced hotel expenses, and combining the influence of the local managers in all the principal cities in the State with a view to increase the business and thereby to secure to all a more lucrative and better paying business and for mutual protection.

This association shall have the following-named officers: A President, two Vice-Presidents, Secretary, Treasurer, Executive Committee of three and a New York representative.

Art. 4. It is not the purpose of this association to deprive the members hereof of the right to play any and all first-class attractions, whether such attractions be booked for the entire circuit or not. This association will open an office in the City of New York by its representative, who shall keep the same open during the booking season. The said representative shall have power and is hereby authorized to make bookings for each member of this association and for the entire circuit, but that all dates and contracts shall be submitted to the local manager for his assent to the terms and his signature thereto.

Said office in the City of New York shall be open to the local managers of this association without charge.

The election of permanent officers resulted as follows: President, W. H Powers, Grand Rapids; Vice Presidents, A. J. Sawyer, Ann Arbor, and C. G. Clay, East Saginaw; Secretary, H. A. Thayer, Flint; Treasurer, M. J. Buck, Lansing; Executive Committee, John Buckley, Bay City; F. L. Keynolds, Muskegon, and H. A. Thayer, Flint; New York Representative, Charles O. White, Detroit.

Representative Charles O. White is also booking for Tibbitt's Opera House, Coldwater, Mich.; Opera House, Owasso, Mich.; Opera House, St. Louis, Mich; Opera House, Ypsilanti, Mich.; Opera House, Albion, Mich.; Opera House, Union City, Mich.

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